

# NATIONAL BIENNIAL CONVENTION, KANSAS CITY

February 24-28, 1959

## AMERICAN MUSIC TEACHER



### **We're looking forward to seeing you in Kansas City . . .**

Everything has been done to make your visit to the Kansas City Biennial National Convention completely satisfactory from an educational and musical point of view. We have also gone to great lengths to make your experience personally comfortable and enjoyable.

There is not a finer convention hall in this country. Beginning with a wonderful display of materials in the exhibit area in the Little Theatre, rooms of every size await to house the meetings. General sessions will be held in the Music Hall, home of the Philharmonic.

Two fine hotels, the Muehlebach and the Aladdin, are connected to the Auditorium via the parking garage; thus, you need not go outside to reach the meeting rooms in the Auditorium. If you drive, you can park your car in the two-level garage under the plaza in front of the Auditorium. Everything under one roof!

Kansas City also provides fine hotels within a block or two of the Auditorium, with fine restaurants nearby. In fact, in visiting Kansas City, we were first impressed with these excellent facilities.

What more can I possibly add? We have the place, the time, and the kind of programs you have requested. But, there is one final reminder: we teachers need to have our confidence and morale renewed from time to time. We are living through trying times, and many music teachers are wondering if there will be a place for music in the lives of children in a future which promises to place undue emphasis upon scientific education.

I am convinced that there will be a greater need than ever for what you and I can bring to children and young people; but, I also realize that we all need the personal reassurance and the exhilaration of morale which a great gathering like our coming biennial national convention provides. You can not help but return home with renewed energy and courage to do a better job of teaching. Let us never forget that what remains with our students long after the lesson period has passed is the contagion of our enthusiasm for music in daily living. So, come to Kansas City and let us help you restore that old enthusiasm and bounce.

*Sincerely yours,*

**Boston University  
School of Fine & Applied Arts  
Library**

*Thane H. Haskell*

**PRESIDENT, MUSIC TEACHERS  
NATIONAL ASSOCIATION**

**JANUARY-FEBRUARY, 1959**

**PUBLISHED BY MUSIC TEACHERS NATIONAL ASSOCIATION**

# AMERICAN MUSIC TEACHER

Published by Music Teachers National Association  
JANUARY-FEBRUARY, 1959

Vol. 8, No. 3

\$3.00 a year

S. TURNER JONES, Managing Editor

B. L. JESSUP, JR., Associate Editor

## FROM THE EDITOR

DO you know that the private music teacher is in a precarious position as far as local zoning restrictions and local and state discriminatory tax laws are concerned?

Do you know what is happening to your colleagues in other states? Do you know that in some localities private music teachers pay an occupational tax which is levied on them because they are considered "professional" people, and that in some other places private music teachers pay both state and local "business" taxes?

A recent court case was decided in favor of local zoning ordinances making it impossible for a private music teacher to give lessons in his own home. This teacher recently wrote in part to MTNA President Haskell as follows: "We now feel that it is useless to fight on, because another trial would cost another \$200.00, and a Supreme Court trial about \$1,000.00. We have decided to sell our home, move to another suburb, and start all over again. . . . It is an unfortunate thing that we have to stop fighting, and pay the (original) \$50.00 fine. A decision against teaching music would be on the record, but my wife and I can't afford any more financially or physically. It has cost us about \$575.00 plus many sleepless nights." This could happen to you!

The local teachers in the city in this case are thoroughly worried, but when the hearings on the ordinances which later affected the above private music teacher were being held it appears that he was one of the few

(Continued on page 26)

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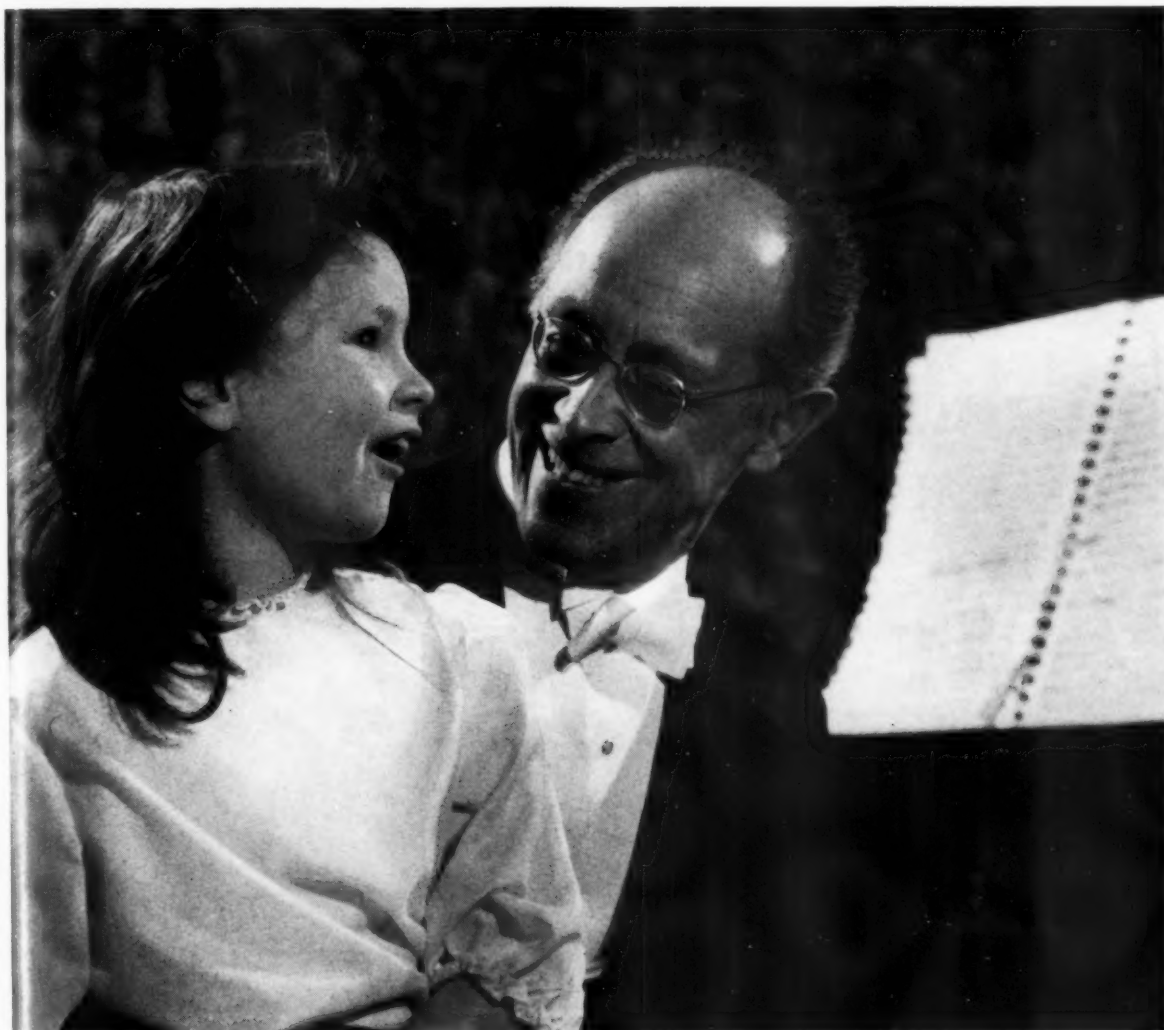
American Music Teacher is published five times a year. Issues are dated:  
September-October, November-December, January-February, March-April, and May-June

Communications to AMERICAN MUSIC TEACHER should be addressed to:  
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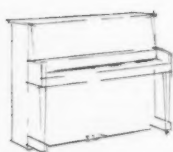
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Joseph Battista  
Leonard Bernstein  
Jorge Bolet  
John Brownlee  
Fausto Cleva  
Joerg Demus  
Ernst Von Dohnanyi  
Antal Dorati  
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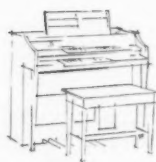
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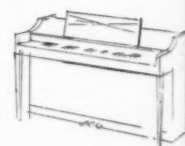
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*at the request of Leonard Bernstein*



Piano

ACHER

JANUARY-FEBRUARY, 1959

# CONVENTION PROGRAM

of the

## MTNA NATIONAL BIENNIAL CONVENTION

of the

## 83rd YEAR

and

## AMERICAN STRING TEACHERS ASSOCIATION

THE MUEHLEBACH HOTEL and MUNICIPAL AUDITORIUM  
KANSAS CITY MISSOURI

February 24-28, 1959

### Pre-Convention Meetings

#### FOR EXECUTIVE AND SPECIAL COMMITTEES

Monday, February 23, 1959

- 9:30 a.m.-12:30 p.m.—MTNA Executive Committee Meeting  
 1:30 p.m.- 2:30 p.m.—MTNA Constitution Committee Meeting  
 2:30 p.m.- 6:00 p.m.—MTNA Executive Committee Meeting  
 Tuesday, February 24, 1959  
 9:00 a.m.-10:00 a.m.—Missouri MTA Executive Council and  
 Committee Meeting  
 9:00 a.m.-12 noon —ACA Organizational Meeting  
 9:00 a.m.- 1:30 p.m.—ASTA Executive Board Meeting  
 10:00 a.m.-12 noon —MTNA Divisional Executive Committee  
 Meetings: East Central, Southern, South-  
 western, West Central, Western.

Tuesday, February 24

#### Morning

Registration  
 Exhibits

Demonstration: New Teaching System: *"The Student and the  
 Tape Teacher"*, Eugene Carrington

#### Afternoon

Council of State and Local Presidents Luncheon, Ruth Emmert  
 Fallein, Drake University, Presiding.  
 Introduction of special guests  
 Music: Temple B'nai Jehudah Quartet, Kansas City; Marjorie  
 Herrin, Soprano, Virginia Eluva, Contralto, Maurice Walker,  
 Tenor, Hardin Van Deursen, Bass, Edna S. Billings, Director-  
 Accompanist  
 Address: LaVahn Maesch, Lawrence College

#### Forum I

Franklin B. Launer, Christian College, Chairman

Agenda: Roll Call

Analysis of State Reports—Willis Duerest, Southwest  
 Louisiana Institute, President, Southern Division,  
 MTNA

Officer Responsibility—"A State Officer Speaks",  
 William R. Boehle, State Teachers College, Chadron,  
 President, Nebraska MTA

"A Divisional Officer Speaks", Paul Beckhelm, Cor-  
 nell College, President, West Central Division,  
 MTNA

"A National Officer Speaks", Duane Branigan, Uni-  
 versity of Illinois, Vice President: States and Divi-  
 sions, MTNA

Legal Problems—"Constitution", James B. Peterson,  
 University of Omaha

"Zoning and Licensing", Allen I. McHose, Eastman  
 School of Music

MTNA Private Teachers Workshop Plan — Karl  
 Kuersteiner, Florida State University, National Di-  
 rector of PTW

Salaries and Fringe Benefits for the Private Music  
 Teacher—Roger P. Phelps, President, Mississippi  
 MTA, Chairman; Elizabeth R. Davis, President,  
 Maryland State MTA, Baltimore

#### SECTIONAL MEETINGS

A. American Choirmasters Association, Gene Hemmle,  
 Texas Technological College, Chairman

*"The Place of Choral Music In American Life"*

B. Joint Junior-Senior Piano and Theory-Composition  
 Subject-Area Sections, Keith Wallingford, University of  
 Oklahoma, Chairman, Piano Section, Presiding; Helen  
 L. Gunderson, Louisiana State University, Chairman,  
 Theory-Composition Section

Topic: *"The Private Teacher and Instruction in the Theory  
 of Music"*

*"Music Theory Test Content and Study Outlines"*, Nell  
 Keaton Cook, Muskogee, Oklahoma

*"Syllabus of Basic Musicianship"*, Merle Holloway,  
 Tampa, Florida

*"Pre-College Theory: New Publications Reviewed"*, Roy  
 Will, Indiana University

Panel Discussion: Burdette Green, Ohio State University;  
 Allan A. Willman, University of Wyoming; Byrdie Dan-  
 felder, Albuquerque, New Mexico; Ethelston Chapman,  
 Odessa, Texas.

#### COUNCIL OF STATE AND LOCAL PRESIDENTS FORUM PARTICIPANTS



Joseph Brye,  
 President of Ore-  
 gon Music Teach-  
 ers Association,  
 Oregon State  
 College, Corval-  
 lis.



Mrs. Reuben  
 Mutnick of El  
 Paso, Texas.



Mrs. Lois Whit-  
 ner, President of  
 Washington State  
 Music Teachers  
 Association, Mon-  
 tesano.

- C. **Church Music**, Mildred Andrews, University of Oklahoma, Chairman  
*"Church Music Conferences: What They Are Accomplishing"*, William C. Rice, Baker University  
*"Organists' and Choirmasters' Responsibility in the Church Service"*, Adrienne M. Reisner, Trinity Lutheran Church, Fort Worth, Texas  
*"Teaching Basic Manual and Pedal Techniques"*, Dorothy Addy, Friend's University  
*"Clergy-Organist Relationship: Law or Tact"*, Paul Swann, Decatur, Illinois  
*"The Repertoire and Potentialities of the Small Organ"*, Everett J. Hilty, University of Colorado  
*"Who Should Teach the Electronic Organ? How?"*, Mary Ruth McCulley, West Texas State College  
*"Teaching the Church Musician in Music Schools and Colleges"*, Kenneth Osborne, University of Arkansas  
Panel Discussion and Questions: Chairman and speakers  
D. **Psychology-Therapy**, E. Thayer Gaston, University of Kansas, Chairman; Melvin L. Zack, Los Angeles State College, Presiding  
*"Structuring a Two-Semester Course in Psychology of Music"*, Marcus E. Hahn, University of Kansas; Roderick D. Gordon, North Texas State College; Robert W. Lundin, Hamilton College; Robert F. Unkefer, Michigan State University  
E. **Strings**: ASTA and MTNA String Committee, Gerald H. Doty, Montana State University, Bernard Fischer, Cosmopolitan School of Music, Chicago, Chairmen. Paul Rolland, University of Illinois, Presiding  
Topic: *"Contemporary Music for Strings"*

# I

- Sonata for Viola and Piano, Op. 11 ..... Hindemith  
David Dawson, viola and Sidney Foster, piano, Indiana University  
First Sonata, Op. 33 ..... Lockrem Johnson  
Florence Reynolds, cello and Rudolph Wendt, piano, Montana State University  
Sonata for Violin Alone, Op. 31, No. 2 ..... Hindemith  
Joachim Chassman, Sherman Oaks, California  
Duo, Op. 7 ..... Kodaly  
Joachim Chassman, violin and Florence Reynolds, cello

# II

- Panel Discussion: *"How to Prepare Contemporary Works for Performance: The Technical and Musical Preparation"*, Miss Reynolds, Mr. Dawson, Mr. Chassman  
Reorganization Committee Meeting  
Council of State and Local Presidents, Franklin B. Launer, Christian College, Chairman  
Agenda: *"The American Music Teacher—How Can It More Vitably Serve Us? What Kind of a Journal Should It Be?"*, Mrs. Reuben Mutnick, El Paso, Texas  
Certification—Lois Whitner, Montesano, Washington, President, Washington State MTA  
Membership—Joseph Brye, Oregon State College, President, Oregon MTA  
Public Relations—Edward Cording, Wheaton College, Chairman, MTNA Public Relations Committee; Walter Erley, Sherwood Music School, President, Illinois State MTA; George McClay, Northwestern University.

## SECTIONAL MEETINGS

- A. **Joint School Music and American Choirmasters Association**, Archie N. Jones, University of Texas, Chairman; Merton S. Zahrt, University of Illinois, Chicago, Presiding  
Topic: *"Improving Standards of Music for Performing Groups"*

# I

- When I was Poor and in Heaviness ..... Croce  
Hodie Christus natus est ..... Marenzio  
Jesu Dulcis Memoria ..... Vittoria  
Laudate Dominum ..... Sweelinck  
Four Songs ..... Lockwood  
Evening Primrose ..... Britten  
The Morse Family Singers of Ripon, Wisconsin

# II

- Panel Discussion: Merton S. Zahrt, Moderator; Bjornar Bergethon, University of Illinois; David Foltz, University of Wichita; Don Malin, Mills Music, Inc.; Katherine Morse, Ripon College; Hardin Van Duersen, University of Kansas City; Howard Hanson, Eastman School of Music  
B. **Senior Piano**, Keith Wallingford, University of Oklahoma, Chairman, Presiding  
Lecture-Recital: Charles F. Crowder, pianist, Arlington, Virginia  
C. **Theory-Composition Subject-Area Section**, Helen L. Gunderson, Louisiana State University, Chairman; Charles P. Mitchell, St. Louis Institute of Music, Presiding  
Program of music written by Missouri composers

# I

- Movement from String Quartet, Op. 44, No. 1 ... John Kessler  
Songs for Puritans (Richard Aldington) ..... Robert Sheldon  
The University of Missouri String Quartet: Rogers Whitmore, Violin; Ruth Melcher Quant, Violin; Charles Emmons, Viola; Elizabeth Fretz Muley, Cello; and Hardin Van Deursen, Baritone

# II

- Andante con moto, from Sonata for  
Clarinet and Piano ..... Leon Karel  
Fred Young, Clarinet and Frederic Kirchberger, Piano  
Four Miniatures ..... Johannes Smit  
She Weeps Over Rahoon ..... Johannes Smit  
Virginia Gust Settle, Soprano and Johannes Smith, Piano  
Allegretto from Sonata, Op. 14a ..... Manus Sasonkin  
Jack Hurt, Piano  
Suite for Piano ..... Russell Webber  
Keith Christensen, Piano  
Patterns ..... Wiktor Labunski  
Wiktor Labunski, Piano  
Three Dimensions of Love ..... Charles Garland  
Beverly Dick, Soprano and Calvert Bean, Piano

# III

- Thou Little Tiny Child ..... Francis Buebendorf  
"Letter to the Night" ..... Robert Wykes  
Lord, Thou Hast Been Our Dwelling Place ..... Ronald Arnatt  
Pretty Saro, and "7", A Numbers Game ..... Merrill Ellis  
Joplin Junior College Chorus, Oliver Sovereign, Conductor  
D. **Student Activities**, Jeannette Cass, University of Kansas, Chairman  
Invitational Concert by Student Members of MTNA  
Variations in C Minor ..... Beethoven  
Donald Moore, Orlando, Florida—Southern Division  
Toccata and Fugue in D Minor ..... Bach-Busoni  
Sonata, Op. 57, First Movement ..... Beethoven  
Ruth McAllister, Anderson, Indiana—East Central Division  
Prelude and Fugue in C Minor, Book I ..... Bach  
Alborado del Gracioso, Miroirs Suite ..... Ravel  
Camille Larson, Sioux Falls, South Dakota—West Central Division

(Continued on page 33)

## PIANO SECTION PARTICIPANTS AT MTNA 1959 CONVENTION



Mrs. Nell Keaton  
Cook of Musko-  
gee, Oklahoma.



George Anson of  
Texas Wesleyan  
College.



John Simms of  
the State Univer-  
sity of Iowa.

WHAT is ethnomusicology, what are the kinds of things it tries to do and does, and what is its relevance to those who are musicologists but not ethnomusicologists?

The study of man's music has been divided up in a number of ways. Seeger, for example, divides it into four main idioms: primitive, fine art, folk, and popular (Seeger 1950), and more commonly, it has been divided on the basis of Oriental, folk, primitive, and Western (Nettl, 1956:1). However the field is divided, the definition of ethnomusicology deals inevitably with these various kinds of music, for it is as yet a discipline most often defined not in terms of what it does, but in terms of the kind of phenomena it is supposed to study. Thus, early definitions stressed the fact that comparative musicology, as it was first called, dealt specifically with so-called primitive music from a structural standpoint (Gilman, 1909), although as time went on, Oriental music was included, and later folk as well (Bingham, 1914). The most common definition today stresses the study of all music except that in the Western tradition: thus, the "primary aim [of ethnomusicology is] the comparative study of all the characteristics, normal or otherwise, of non-European [music]" (Schneider, 1957:1); or "the science that deals with the music of peoples outside of Western civilization." (Nettl, 1956:1). Such definitions can at least be used as a starting point.

The history of the discipline is not of particular importance here, except as it indicates the development of ideas within it. There is general consensus that the first publication of significance was Theodore Baker's doctoral dissertation for the University of Leipzig, *Über die Musik*

Alan P. Merriam is Associate Professor of Anthropology at Northwestern University.

# Ethnomusicology in Our Time

Boston University

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by Alan P. Merriam

der Nordamerikanischen Wilden, which appeared in 1882 (Baker, 1882). The British physicist, Alexander J. Ellis, contributed studies in the measurement of intervals in non-European music (Ellis, 1884; 1885), and Guido Adler systematized the study of musicology, including comparative musicology, both in the early 1880's (Adler, 1885). If such studies prepared the way for a discipline, its first specialized manifestations are found in the work of Carl Stumpf on the Bella Coola Indians (1886), and later in the various works of Erich M. von Hornbostel (Anon, 1954), who is often called the father of comparative musicology. These latter scholars, in particular, were at the roots of one of the two major branches of the discipline, which for lack of a better designation, is called the German school of comparative musicology, and they emphasized in their study the analysis of melodic and pitch phenomena, and the study of scales, intervals, and tonal systems they dealt also with theories of the origin of music which they professed to find in the study of the music of so-called primitive peoples, in sum, they and their contemporary representatives were primarily interested in analyzing the musical structure of the music of other peoples.

The second "school" involved here is the American, which began at approximately the same time with studies by Fletcher (1884), Fewkes (1890), Boas (1884-85; 1888), Gilman (1891; 1908), Densmore (Anon, 1956b), Herzog (Anon, 1956a), and others. The emphasis here, in contrast to the German em-

phasis on music structure, has consistently been on the relationship of music to culture, and this has been most clearly emphasized by the quick acceptance on the part of American scholars of Kunst's recommendation in 1955 (1955:9) that the old discipline of comparative musicology be rechristened "ethnomusicology." All this is not to say, of course, that students of the German school have ignored the functional relationships of music and culture, or that followers of the American school have ignored the structural study of music.

What has happened in the field of ethnomusicology is an increasing awareness of the fact that there is more to the study of music than the description and analysis of its form. While this has always been the case to a certain extent, ethnomusicology is today being more and more firmly wedded to cultural anthropology from which it draws much of its total basis including overall theory, method, and problem. What Bascom has said for folklore applies equally well to music, and the one word can be substituted for the other in reading his remark that, "(Music) is studied in anthropology because it is a part of culture. It is a part of man's learned traditions and customs, a part of his social heritage. It can be analyzed in the same way as other customs and traditions, in terms of form and function, or of interrelations with other aspects of culture. It presents the same problems of growth and change, and is subject to the same processes of diffusion, invention, acceptance or rejection, and integration. It can be used, like other aspects of culture, for studies

## VOICE SECTION PARTICIPANTS AT MTNA 1959 CONVENTION



Jack Watson of Indiana University School of Music.



Richard Collins of Florida State University School of Music.



Irwin Umlauf of Stephens College, Columbia, Missouri.



of these processes or those of acculturation, patterning, the relation between culture and the environment, or between culture and personality" (Bascom, 1953:286).

Cultural anthropology, then, is the focus for the developing discipline of ethnomusicology, for it is properly here that the crosscultural study of music belongs, as a product of human creativity and as a structural form as well. It is this consideration, then, which leads me to my own definition of ethnomusicology, not as the study of extra-European music, but as "the study of music in culture." In other words, I believe that music can be studied successfully not only by musicians and humanists, but by social scientists as well, and that, further, it is at the moment from the field of cultural anthropology that our primary stimulation is coming for the study of music as a *universal aspect of man's activities*. To define ethnomusicology in this way is in no way to deny its primary connections with the aesthetic and the humanistic, but it is to say that our basic understanding of the music of any people depends upon our understanding of that people's culture, the place music plays in it, and the way in which its role is played. It is through this sort of understanding that we can approach on a firm foundation our further understanding of what structure is, and how music achieves whatever aesthetic ends are sought.

This can perhaps be further clarified by turning at this point to a brief summary of what an ethnomusicologist does in pursuing a field study. His work can be divided roughly into three major parts: first, the actual gathering of materials in the field; second, the transcription and analysis of these materials in the laboratory; and third, the application of results to relevant problems.

Without taking time here to discuss the extremely important questions of the formation of the problem to be studied, hypotheses concerning it, theoretical orientation, study of historical material available, and the like, let us simply assume that the researcher is in the field and ready to pursue his study; there are at least six broad areas of inquiry to which he will turn his attention.

The first is concerned with musical instruments. Investigation is directed toward the various kinds of instruments found in the culture under study in terms of recognized taxonomy—idiophones, membranophones, aerophones, and chordophones—and the principles of construction and materials employed are examined. In addition, the methods and techniques used in performance are observed, as well as are the musical ranges of the various instruments, the tones which can be produced on them, and the scales which can conceivably be produced. Special nonmusical treatment of musical instruments provides another approach, and here, too, lie all the problems of ownership of musical instruments, and their place in the general economic situation.

The second category is concerned with the study of song texts. This may be oriented both toward the text as such, and toward what the text reflects. With regard to the former, one considers the degree and nature of permissiveness in language behavior in the songs, as contrasted with that characterizing other social situations. Literary style as such must also be studied, as well as the adaptation of language to the musical structure. Song texts reflect two kinds of facts about the culture: one at the level of national character generalizations, and the other, more specifically, the value systems of the people.

The third problem has to do with

categories of music, as envisaged by the people themselves. Here one deals with the various kinds of songs—religious, secular, work, play, and all others which have validity for the culture. Once this range of musical types has been ascertained as clearly as possible, recording can be commenced with a view toward obtaining an adequate sample of all categories.

The fourth phase of research concerns the role and status of the musician in his society. Basic here is the problem of professionalism in terms of whether the musician receives special consideration and support from the rest of the society, whether he is a part-time specialist or simply a person who creates music in his spare time. This in turn leads to a consideration of the ownership of music—whether any individual or group has "copyright" privileges. Moreover, the training of the musician, what he must know and what course of training he undergoes, whether formal or informal, as well as study of the factors which shape his becoming a musician, are significant.

The fifth approach is concerned with the functions of music in relationship to other aspects of culture. It is apparent that music functions in the dance, drama, and religious activities, but in West Africa, for example, music also functions as a means of social control through the mechanism of songs of ridicule intended to embarrass an erring member of the society. Music functions in widespread areas as a means of enculturation and education. The work song is a clear example of economic function.

The sixth area for investigation concerns music as a creative, cultural activity, and problems to be considered include the sources of musical materials, the standards of excellence

(Continued on page 27)

#### THEORY-COMPOSITION SECTION SPEAKERS



John Flower of the University of Michigan.



David Kraehenbuehl of Yale.



A. Kunrad Kvam of Douglass College.

# What Makes Modern Music "Modern"?

by Blaise Montandon

THIS is a rather high sounding title, and probably your first thought is that it is presumptuous of me, or anyone else, to cover a subject of such broad scope in a short article.

A year or more of a college course could be given over to 20th century music without more than scratching the surface, and 20th century piano literature is so rich and extensive that even the most ambitious pianist can hardly know more than a fraction of it.

However, in a brief space I would like to outline some trends in modern music as reflected in materials used by the average piano teacher. I'm not sure that I know exactly what an "average" piano teacher is, but let's define the term here to mean one whose students are mostly in their early years of study.

## Teaching Pieces

Easier "teaching pieces"—new or old—are almost invariably written in short simple forms (two-part, AB, or three-part, ABA), and are rarely over two pages in length. Many that I will cite as examples you may already have in your library, while others may be found at your music dealer's. It is my hope that you will care to familiarize yourself with at least some of those you do not already know, and that you will find them usable with your students.

Modern music began with Debussy in France, or, some think, a little earlier, with Moussorgsky in Russia. These men were the pioneers in a new kind of music, a music that differed from that of the 1600's, 1700's,

Blaise Montandon is Head of the Piano Department, School of Music, Del Mar College, Corpus Christi, Texas.

and 1800's, yet grew out of it.

For those of you who are interested in the attitude or philosophy of the 20th century composer, I would refer you to an excellent book by Aaron Copland called *Our New Music*, which you can probably find in your public library or college library. Writing in lucid, nontechnical language, this distinguished American composer sums up the spirit underlying modern music in three words—*revolt against romanticism*—but for a further explanation of what this means, please read the book!

Let us approach 20th century music from the standpoint of its language, or vocabulary, by breaking it down into the four elements of melody, harmony, rhythm and form.

## Melody

Probably the first thing we listen for in a piece of music is a tune, and one of the most frequent accusations made against modern composers is that their work is lacking in melody. Throughout the history of music this same charge has been made against a good many composers who were forward looking in their time. As their music became familiar, the charge proved to be completely untrue.

Yet the melodies of 20th century composers do differ from those of an earlier era. How? A melody is always based on a scale, and the scales which composers from Bach to Brahms and Wagner used as material for their melodies were the major and minor scales. After 250 years of use, these scales lost some of their freshness and appeal, and composers sought new ones.

Debussy was the first to use the whole-tone scale. One of his Pre-

ludes, called "Voiles", translated "Veils" or "Sails", is built entirely on this scale. This, like most of Debussy's piano music, is beyond the ability of the young pianist, but there are easier pieces featuring the whole-tone scale, such as "The Lake at Night", by Marjorie T. McKown (Carl Fischer, Grade 3), or "Five O'Clock Rush Hour" from the charming suite called *City Sketches*, by Irene Trepanier (Summy, Grade 4½). The highly musical and imaginative qualities of this and the other numbers of this suite make it well worth looking into.)

In their search for scales other than the well worn major and minor, composers turned to the modes, or modal scales. These were the scales used by the Greeks, which formed the basis of music up to about 1600, when they were superseded by the major and minor scales. In the modes, the arrangement of whole and half-steps gives them a novel, refreshing flavor.

## Modes

Everett Stevens, in the 2nd grade piece called "Song from the Hills" (Presser), used the Mixolydian mode, which sounds like a major scale with lowered 7th step. Bartok's collection called *For Children*, I would recommend the selection of 32 pieces by Doflein, published by Boosey & Hawkes at \$1.00, abounds in modal pieces, among which are the "Lament", in the Dorian mode, and "Dance", in the Aeolian mode, which is the same as the natural minor scale. Both pieces are 2nd grade.

Modern composers have used other scales, too. One is the pentatonic,

(Continued on page 38)

## ASTA-MTNA STRING SESSION PERFORMERS



Sidney Foster, pianist, of the University of Indiana.



Florence Reynolds, cellist, of Montana State University.



David P. Dawson, violist, of the University of Indiana.

# Teaching Chromatic Harmony

by Hans Tischler

IN dealing with any problem of pedagogy, at least three things must be considered, viz. (1) what is to be presented, or content (2) the order of the content, and (3) the appropriate time in the course of study when the materials should be introduced. In order to throw light on the present problem, the teaching of chromatic harmony, let us take a quick look at three recent textbooks in alphabetic order, all written by eminent composers: Hindemith, Piston, and Sessions.

## Hindemith

In his *Traditional Harmony* Hindemith treats our subject as follows: Chapters XI-XIII deal with (1) "Simple Alterations," i.e. chords derived from the melodic minor, the Phrygian triad, and major-minor mixtures; (2) "Secondary Dominants," without mentioning secondary subdominants; and (3) "Extended Alteration:" augmented sixth chords, dominant seventh chords with augmented and diminished fifth, the dominatal augmented triad, and diminished seventh chords with raised and lowered third. There is no explanation of the functioning of many of these chords; they are merely presented as possible constructs.

Only after all this does Hindemith introduce "Modulation." First, diatonic modulation, here completely out of place; modulation by direct skip; and then chromatic and enharmonic modulation which receive an almost unexplained, haphazard exposition as a result of the unclear treatment

Hans Tischler is Associate Professor of Music History and Theory at Chicago Musical College of Roosevelt University.

of chromaticism in the preceding chapters.

Piston in his *Harmony* proceeds after two short units on scales, intervals, and triads, to general considerations, the last of which treats of diatonic modulation, before even the sixth chord is introduced. At the end of the same Chapter, again much too early for most students, he explains the notion of "Interchange of Modes," and then proceeds to use major subdominants in minor and vice versa throughout as well as other so-called altered chords that derive from this interchange.

Piston's second approach to chromaticism occurs six chapters later, when, after the chapter on the dominant seventh chord, he discusses "Secondary Dominants." Thereafter the diminished seventh chord, the dominant ninth, and other derivatives of the dominant seventh chord are presented, and in each case their possible uses as secondary dominants are pointed out.

## Alterations

The next few chapters are devoted to other altered chords, among them the so-called non-dominantal diminished seventh. Then only, in connection with the Neapolitan sixth chord, the so-called "False Modulation" or secondary cadence is introduced. The following chapter treats of the augmented sixth chords, and only the last one presents the concept of alteration resulting from melodic tension, such as the augmented and diminished triads and the dominant seventh chords with augmented and diminished fifth. The altered diminished seventh chords are overlooked.

Sessions's *Harmonic Practice* introduces chromaticism first in Chapter VIII on "Tonicization," i.e. with secondary dominants with some references to secondary subdominants and chromatic non-chord tones. The complete diatonic system has been taught previously, except that diatonic modulation follows in Chapter IX. In Chapter X modal mixtures are fully discussed, though they are anticipated in Chapter IV by chords of the melodic minor and the Neapolitan sixth chord; but no mention is made of mixtures between major and minor and the Church modes. Chapter XI is devoted to chromatic modulation by means of modal mixtures and secondary dominants.

## Melodic Tension

Curiously, Chapter XII, after all this, is entitled "Introduction to Chromatic Harmony." It takes up alterations due to melodic tension, including the augmented sixth chords.

Sessions goes on to explain the enharmonic uses of some of these chords and in the next chapter those of the diminished seventh and the augmented triad. Then follows modulation by direct skip and finally an "Introduction to Contemporary Harmonic Practice."

This recital shows that all three authors treat more or less the same content, but emphasis, method, and order differ considerably. In the following paragraphs let us (1) assemble all the materials treated by these authors within our field and add whatever seems needed; (2) ascertain at what time in a course of training these materials should be studied; and (3) in what order they are best presented.

(1) As to content: All three authors deal with modal mixture, but only with that between major and minor: all three explain secondary  
(Continued on page 25)

## VOICE SECTION PARTICIPANTS AT MTNA 1959 CONVENTION



Mabelle Glenn,  
Kansas City, Missouri.



William B. Heyne,  
Conductor, St. Louis Bach Festivals.



Anna Kaskas,  
Metropolitan Opera Association Contralto, and Florida State University.



FIRST SUPPLEMENT TO:

# DOCTORAL DISSERTATIONS IN MUSICOLOGY

Second Edition

COMPILED BY HELEN HEWITT

Second Edition. Baldwin, N. Y.: Music Teachers National Association, Inc., 1958. 86 pp. \$2.00. Address: Music Teachers National Association, 775 Brooklyn Avenue, Baldwin, N. Y.

Material for the 1958 Supplement was solicited in March, 1958, but its publication was delayed so that the Supplement would follow rather than precede the new Second Edition. The arrangement of this material, according to historical periods, follows that of the Second Edition. The main portion of the Supplement reports on dissertations completed, undertaken, released, or changed since March, 1957. Another section, at the end of this Supplement, lists the dissertations that have been made available on microfilm. To save space, these are identified only by the numbers assigned them in the Second Edition, where they stand as "completed dissertations." As in the past, an asterisk (\*) is used to signify that a dissertation is not as yet completed, but "in progress", at least at the time it was reported. Material for a 1959 Supplement will be solicited in March, 1959. Errors detected in the Second Edition may be reported to me at any time before March 10, 1959 if correction in the 1959 Supplement is desired. Address: 1817 West Mulberry Street, Denton, Texas.

## MIDDLE AGES

Harv

\*Layton, Billy Jim, "Italian Music for the Ordinary of the Mass, c. 1350 - c. 1425."

Ind

\*Burris, Jane Gaddis, "A Study of the Two-Part *Clausulae* of the Florentine Codex (Biblioteca Medicea-Laurenziana: Pluteus 29.1)." (Musicology)

Mich

14. This topic released: (Robert Preston) "A Stylistic Comparison of the Machaut and Tournai Masses." (See *infra*: Baroque, Mich)

Yale

31. Crocker, Richard Lincoln, "The Repertoire of Proses at Saint Martial de Limoges (10th and 11th Centuries)." 2 Vols.: Vol. I, 326 pp.; Vol. II, 220 pp. (Ph.D., History of Music, 1957)

\*Knapp, Janet E., "The *Conductus* of the Notre Dame School."

\*Smith, Norman E., "The *Clausulae* of the Notre Dame School."

## RENAISSANCE

(1400-1600)

Bos

\*Brandon, Sanford, "The Anthems and Service Music Written for the Church of England from 1534 to 1570."

Chi

46. Carpenter, Hoyle, "The Works of Antonio de Cabezon." 417 pp. (Ph.D., Music, 1957)

Harv

212. Keller, Walter B., "The Italian Organ Hymn from Cavazoni to Aresti. A Study of the Interrelation of Roman Plainchant and Liturgical Keyboard Music of the 16th and 17th Centuries." 466 pp.; Music Supplement, 146 pp. (Ph.D., Music, 1958)

Helen Hewitt teaches at North Texas State College, Denton, Texas

\*Bonvalet, Antony, "The Popular Part-Song of Tudor England."

\*Haar, James E., "Musical Humanism in Italy in the Late 15th and Early 16th Centuries."

\*Slim, H. Colin, "The Fantasia and Ricercar in Italian Keyboard Music, 1500-1550."

\*Waldbauer, Ivan, "The Cittern and its Music in the Second Half of the 16th Century."

81. \*Wicks, John D., "The Motets of Pierre de Manchicourt (c. 1500-1564)"

III

83. Young, Clyde William, "The Keyboard Tablatures of Bernhard Schmid, Father and Son." 545 pp. (Ph.D., Musicology, 1957)

*Diss. Abstr.*, XVII.11, p. 2633, No. 23,410.

\*Snow, Robert J., "The Manuscript Prague, Strahov Monastery D. G. IV. 47."

Mich

\*Collins, Walter, "The Anthems of Thomas Weelkes."

\*McKinley, Ann, "The Sacred Music of Francesco Corbetta."

107. This topic released: (Charles Sherman) "The Roman Polyphonic School in Contemporary Critical Opinion, c. 1550-1594." (See *infra*: Rococo and Classical Era, Mich)

N Car

\*Satterfield, John R. Jr., "The Vocal Works of Christopher Tye." (See *infra*: Baroque, N Car, No. 255)

N Tex

McKee, William Elmer, "The Music of Florentio Maschera (1540-1584)." ix, 409 pp. (Ph.D., Musicology, 1958)

NY Gr

\*Schmidt, Liselotte, "The Italian Secular Works of Jachet Berchem."

\*Schuetz, George, "The Works of Guillaume Faugues."

Rad

141. This topic released: (Victoria Glaser) "Form and Expression in Motets of Josquin des Prés."

\*Gombosi, Marilyn Purnell, "The Life and Works of Giovanni Giacomo Gastoldi."

\*Weeks, Catherine H., "Andreas Antico."

S Cal

Barnett, Howard, "Factors in the Transition from Renaissance to Baroque in English Music." 330 pp. (Ph.D., Music, 1958)

(160) \*Lamont, H. Barry, "The Early Tudor Mass Compositions."

160. This topic released: (H. Barry Lamont) "The Music of John Shepherd (d. 1563)."

(295) \*Zimmerman, Franklin, "Italian Techniques, Forms, and Styles in English Music, 1588-1656." (See *infra*: Baroque, S Cal)

Yale

169. Kirby, Frank, "Hermann Finck's *Practica Musica*: A Comparative Study in 16th-Century German Musical Theory." 305 pp. (Ph.D., History of Music, 1957)

173. Lerner, Edward Robert, "The Sacred Music of Alexander Agricola." (Ph.D., History of Music, 1958)

\*Lord, Robert S., "The Buxheimer Organ Book."

\*Simson, Walter H., "The Motets of Andrea Gabrieli."

## APPEARING ON CHURCH MUSIC PROGRAM



Adrienne M. Reisner of Trinity Lutheran Church, Ft. Worth, Texas.



Kenneth Osborne of the University of Arkansas, Fayetteville.



Mary Ruth McCulley of West Texas State College, Canyon, Texas.



## BAROQUE ERA

(1600-1750)

- Bos  
\*Davis, Richard, "Self Parody Among the Cantatas of J. S. Bach."  
\*Holmes, Robert, "The Use of *contrafacta* in the Large Choral Works of J. S. Bach."

Cal B  
181. \*Jackson, Roland H., "The Vocal and Instrumental Music of Giovanni Maria Trabaci."

Cal LA  
184. Meltzer, Eugene, "The Secular Songs of Henry Purcell." 179 pp. (Ph.D., Music, 1958)

Harv  
213. This topic released. (Jonathan Schiller) "The Operas of Antonio Vivaldi."

Ill  
214. Ahnell, Emil Gustave, "The Concept of Tonality in the Operas of Jean-Philippe Rameau." 293 pp. (Ph.D., Musicology, 1957)  
Diss. Abstr., XVIII.2, pp. 605-606, No. 25,188.

Mich  
245. Rarig, Howard R., Jr., "The Instrumental Sonatas of Antonio Vivaldi." 431 pp. (Ph.D., Music, 1958)

246. Reilly, Edward R., "Johann Joachim Quantz's *Versuch einer Anweisung die Flöte traversiere zu spielen*: A Translation and Study." 2 Vols., 864 pp. (Ph.D., Music, 1958)

241. \*Castel, Conan, "The Motets of André Campra."  
\*Preston, Robert, "The Forty-Eight Sonatas for Violin and continuo by Jean-Marie Leclair." (See No. 14 *supra*)

N Car  
248. Jordan, Henry Bryce, "The Music of Pelham Humfrey." 401 pp. (Ph.D., Music, 1956)

\*Clarke, Mary Gray, "Francesco Maria Veracini's Life and Works."

\*Klenz, William, "The Life and Works of Giovanni Maria Bononcini."

\*Mitchell, Harris, "The Works of Antonio Giuseppe Brescianello."

\*Nelson, Philip, "Nicolas Bernier: A Study of the Man and his Music."  
255. (John R. Satterfield, Jr.) The title appearing opposite this number in the second edition of *Doctoral Dissertations in Musicology* was the title of Mr. Satterfield's master's thesis. For the title of his doctoral dissertation see *supra*: Renaissance, N Car.

\*Sites, Carolina, "Secular Cantatas of Benedetto Marcello."  
N Wes  
266. Wattenbarger, James Albert, "The *Turmmusik* of Johann Pezel." 298 pp. (Ph.D., Music, 1957)

Diss. Abstr., XVIII.2, p. 609, No. 24,932.  
Rad  
\*Churgin, Betty, "The Instrumental Music of G. B. Sammartini."

S Cal  
295. This topic released: (Franklin Zimmerman) "Italian Influence in the Work of Henry Purcell." (See *supra*: Renaissance, S Cal)

Yale  
\*Crain, Gordon F., Jr., "The Operas of Bernardo Pasquini."  
\*Hanley, Edwin H., "The *cantate da camera* of Alessandro Scarlatti."

\*Rose, Gloria, "The Cantatas of Jacomo Carissimi."

## ROCOO AND CLASSICAL ERA

(1730-1800)

Bos  
\*Horstmann, Jean, "The Music of Johann Ludwig Krebs."

Cal LA  
307. Cantrell, Byron, "Tommaso Traetta and his Opera *Sofonisba*." 256 pp. (Ph.D., Music, 1957)

Harv  
320. Downes, Edward O. D., "The Operas of Johann Christian Bach as a Reflection of the Dominant Trends in *opera seria*, 1750-1780." 2 Vol., 1,145 pp. (Ph.D., Music, 1958)

Ind  
\*DeLerma, Dominique-René, "Wolfgang Amadeus Mozart: The Musical Environment and Output of his First Ten Years."

Mich  
331. White, Joseph A., Jr., "The Concerted Symphonies of John Christian Bach." 2 Vols., 558 pp. (Ph.D., Music, 1958)

\*Sherman, Charles, "The Masses of Michael Haydn." (See *supra*: Renaissance, Mich, No. 107)

N Car  
\*Fruchtman, Elfrim, "The Baryton Trios of Tomasini, Burgkstein, and Neumann."

N Tex  
Helm, Ernest Eugene, "The Musical Patronage of Frederick the Great." xiii, 305 pp. (Ph.D., Musicology, 1958)

Prin  
338. White, E. Chappell, "Giovanni Battista Viotti and his Violin Concertos." 2 Vols., 341 pp. (Ph.D., Music, 1957)  
Diss. Abstr., XVIII.1, p. 252, No. 23,887.

W Res  
\*Fischer, Egbert W., "Rhythm and Movement in Beethoven."

## ROMANTIC ERA

(1800-1900)

Cath  
345. Durham, George D., *The German Concert Overture*. Washington, D. C.: The Catholic University of America Press, 1957. 270 pp. (Ph.D., Musicology, 1957)

Chi  
346. \*Hutchinson, William, "Implication, Closure, and Interpolated Change in the Works of Frederick Chopin."

Ind  
\*Ruetz, Robert G., "The Development of the German *Lied* through an Analytical Examination of Songs with Goethe Texts." (Music Education)

NY Ed  
\*Doyle, John G., "The Piano Music of Louis Moreau Gottschalk."

S Cal  
\*Menstell, Dolores, "E. T. A. Hoffmann and Carl Maria von Weber as Music Critics."

## TWENTIETH CENTURY

Cath  
\*Jenkins, Joseph W., "An Analytical Survey of the Symphonies of Jean Sibelius."

N Tex  
391. Headley, Herrold E., "The Choral Works of Arthur Honegger." xii, 285 pp. (Ph.D., Musicology, 1959)

\*McKenzie, Wallace, "The Music of Anton Webern."

NY Ed  
406. Hansler, George E., "Stylistic Characteristics and Trends in Contemporary British Choral Music." 731 pp. (Ph.D., Music Education, 1957)

Diss. Abstr. XVIII.4, p. 1454, L. C. Card No. Mic 58-651.

ETHNOMUSICOLOGICAL AND NATIONAL SUBJECTS  
Cath  
Wells, Jeanette, "A History of the Music Festival at Chautauqua Institute from 1874 to 1957." (Ph.D., Musicology, 1957)

NY Gr  
\*Brandel, Rose, "The Music of Central Africa."

NY Ed  
\*Armour, Eugene, "The Melodic and Rhythmic Characteristics of the Music of the Traditional Ballad Variants Found in the Southern Appalachians." (Music Education)

(Continued on page 41)

## APPEARING ON CHURCH MUSIC PROGRAM



Dorothy Addy of Friend's University, Wichita, Kansas.



William C. Rice of Baker University, Baldwin, Kansas.



Virginia Denyer Reese of Oklahoma Baptist University, Shawnee.

# STUDENT NEWS

## STUDENT PERFORMER



Camille Larson of Sioux Falls, South Dakota, will perform on the Student Activities program, Tuesday, February 24th, as part of the MTNA 1959 national convention.

## MTNA STUDENT MEMBERSHIP PINS

are now available at \$1.50 each. This price includes pin, guard, and chain. Texas student members may purchase chain and guard pin for 75c. Orders should be sent to: Miss Jeannette Cass, 1211 Oread, Lawrence, Kansas. Be sure to indicate the state to be printed on the pin.

## MTNA STUDENT MEMBERS



Photo by Frank Rogers and Son

Members of MTNA Student Chapters #35 Winifred Bedford, and #37 Virginia France, both of Dallas, Texas. Standing, left to right: Winifred Bedford, Virginia France, Michael Kiowski, Joe Goddard. Seated, left to right: Louella Dawson, Bobbie Kerns, Carole Anne Saucier, Paula McDaniel, Laura Holland, and Sue Rohde. Not in photo: Tracy Reynolds, Mary Jane Stevens, Marilyn Sharp, Nikki Dorris, and Patricia Hardy.

## THE COPYRIGHT LAW

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original music yourselves, or would like to, or know those who do, and you certainly want the protection of copyright against acts like these. Let's all cooperate to give our friends who hold copyrights the protection they're legally entitled to and to protect ourselves from liability under the Copyright Law.

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## CHORAL CONDUCTOR



Clayton Krehbiel, director of the University of Kansas A Capella Choir, will conduct the group in a performance of Aaron Copland's "In the Beginning" on the Theory-Composition-Voice program, Friday, February 27th at the MTNA 1959 national convention.

# FROM THE STATE ORGANIZATIONS

## CONVENTION CALENDAR

### STATES

Missouri	February 25, 1959, Municipal Auditorium, Kansas City
Oklahoma	March 15-16, 1959, Oklahoma City University, Oklahoma City
Alabama	June 14-16, 1959, University of Alabama, Tuscaloosa
Texas	June 14-17, 1959, Shamrock Hilton Hotel, Houston
Minnesota	June 21-22, 1959, University of Minnesota, Minneapolis
Ohio	June 23-25, 1959, Miami University, Oxford
Indiana	July 12-14, 1959, Valparaiso University, Valparaiso
Montana	July 27-31, 1959, Missoula
Mississippi	October 30, 1959, Mississippi College, Clinton
Florida	November 1-3, 1959, Daytona Plaza Hotel, Daytona Beach
Mississippi	October 29, 1960, Oxford

### DIVISIONAL

East Central	February 16-19, 1960, Commodore Perry Hotel, Toledo, Ohio
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### NATIONAL

	February 24-28, 1959, Hotel Muehlbach and Municipal Auditorium, Kansas City, Missouri
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by Evelyn Bowden

FOR the second time in its history, the Arkansas State Music Teachers Association held its annual convention on a college campus. Last year the University of Arkansas at Fayetteville served as host. This year Arkansas State Teachers College at Conway was the location.

Convention cochairmen were Dr. Howard Groth, Head of the Music Department at ASTC, President of the Southwestern Division of Music Teachers National Association, and Vice President of the ASMTA, and Dr. Ashley Coffman, Head of the Music Department at Hendrix College, which is also located in Conway.

The thirty-ninth convention took place November 6-8, 1958. The guest artist was Robert Pace, author, concert pianist, lecturer, and pedagogue, who conducted a Piano Ses-

sion and was presented in evening concert. Among the speakers were Dr. Duane Haskell, President of Music Teachers National Association, Dr. John C. Kendel, Vice President, American Music Conference, and Dr. Burnett Tuthill, Secretary, National Association of Schools of Music.

### Performers

Choirs from the following schools appeared on the program: John Brown University, Conway Baptist College, Hendrix College, and Arkansas State Teachers College. The Baroque Ensemble of the University of Arkansas, Jacqueline Perry and George Mulacek, duo-pianists, John Brown University Faculty Trio, Arkansas Collegiate Chamber Music Group, and Robert Burton, organist, were presented during the convention.

Mrs. H. E. Tye, President of ASMTA, presided at the business meeting.

Miss Catherine McHugh served as chairman of the Music Education Section, Dr. Barbara Seagrave of the String Section, Frank Parten of Piano, and Jo Lee Fleming of Church Music. In addition to these there were sessions on Opera, Voice, Music Therapy, and Musicology.

THE Idaho Music Teachers Association, an organization concerned largely with the functions and problems of the private music teacher, concluded their second annual convention in Boise on Tuesday afternoon, August 26, 1958.

Reelected for a two-year term were incumbent officers Miss Wilhelmina Hoffman, Caldwell, president; Hall M. Macklin, Moscow, first vice president; Mrs. Juanita O'Reilly, Potlatch, second vice president; Mrs. Reby Reilly, Boise, secretary; and R. F. Goranson, Pocatello; treasurer. Miss Hoffman, Mrs. O'Reilly and Mrs. Reilly are private teachers; Macklin and Goranson are heads of the music departments at the University of Idaho and Idaho State College respectively.

During the transaction of business in the convention sessions the State was divided into four districts for the convenient scheduling of Association music activities. District one will include the Panhandle, centering around Lewiston-Moscow; district two will include the towns in the Boise area; district three will contain Magic Valley, centering around Twin Falls; and district four will include Pocatello-Idaho Falls-Rexburg and vicinity.

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tivities are planned for each district. The Boise area will host a one-day piano teachers workshop late in January or early in February, open to all interested persons in the State and nearby communities.

Featured speaker at the convention banquet at the Hotel Boise on Monday evening was Mrs. Henrietta McElhany, Spokane, Washington, immediate past president of the Western Division of Music Teachers National Association. Mrs. McElhany brought greetings to the Idaho group from Dr. Duane Haskell of Arkansas State College, President of MTNA.

### High Standards

At a business session on Monday afternoon Mr. Ross Barney of the State Department of Education addressed the delegates on the procedures and problems of music teacher certification. He stressed the desirability of maintaining high standards for the recognition of teachers.

The Association accepted an invitation extended by Hall M. Macklin for the group to hold their next annual convention at the University of Idaho during the summer of 1959.



**MRS. HENRIETTA McELHANY** of Spokane, Washington, immediate past President of the Western Division of MTNA, was the featured speaker at the Idaho MTA second annual convention held in Boise, August 25-26, 1958. Mrs. McElhany and Hall M. Macklin, First Vice President of Idaho MTA, are shown above examining an ancient musical manuscript.



## MARYLAND

by Estelle H. Brenner

ON a very rainy Sunday, November 2, 1958, there was no dampening of the spirits or enthusiasm on the part of members and guests who attended the opening of the Maryland State Music Teachers Association Second Annual Convention in Salisbury, Maryland, at the State Teachers College. From the call to order by our hard working president, Mrs. Elizabeth R. Davis, the program for the convention proceeded to provide the highest caliber of musicians, speakers and workshops.

To open the Sunday afternoon program, Dr. Wilbur Devilbliss, President of the State Teachers College, extended greetings and welcome to delegates and guests. Featured in a sonata recital were Joel Berman, violinist, and Charlton Meyer, pianist, faculty members of the Department of Music, University of Maryland. They gave a beautiful performance of three sonatas of Mozart, Brahms and Bartok.

At the banquet on Sunday evening, the Mayor of Salisbury, Mr. Jeremiah Valliant, very kindly presented Mrs. Davis with the key to the city. Dr. Peter Mennin, newly appointed Director of the Peabody Conservatory of Music, Baltimore, was introduced as guest speaker by Miss Virginia Carty, Dean of Peabody.

Dr. Mennin, who along with several other American composers recently returned from a trip to Russia, based his very interesting talk on his own observations of that country and its musicians. He felt a great need for Americans to give more honor to the status of teachers and provide a greater excellence of training for the very talented student.

**IDAHO MTA EXECUTIVE BOARD.** Left to right: Mrs. Reby Reilly of Boise, Secretary; Miss Wilhelmina Hoffman of Caldwell, President; Hall M. Macklin of Moscow, First Vice President; and Mrs. Fern Nolte-Davidson.



The evening concert on Sunday was opened by Emilio del Rosario, pianist, Peabody Conservatory, who played the works of Bach, Chopin and Beethoven. Alfred de Long, Director of the Western Maryland College Choir, conducted a performance of the "Requiem Mass" of Cherubini. Following the concert, Mr. and Mrs. Charles N. Showard of Salisbury extended their gracious hospitality to delegates and guests at a beautiful reception given in their home.

A piano teacher's workshop and a choral workshop were held on Monday. The piano workshop provided the presentation of three outstanding papers on teaching problems. Mr. H. Emerson Meyers, chairman, spoke on "The Teaching of Learning"; Miss Helena Zurstadt on "Today's Music and Today's Student"; and Mr. La Salle Spier on "Getting over the Teenage Hump".

A choral workshop was conducted by Alfred de Long with the Western Maryland College Choir, Miss Esther Upperco, accompanist.

Mrs. Elizabeth R. Davis presided at the business meeting of the Maryland States Music Teachers Association. Members attending had the honor of hearing Mr. S. Turner Jones, Executive Secretary of MTNA, as guest speaker.

#### Closing Luncheon

Last, but far from least, was Mrs. Mary Howe, noted composer who spoke at the luncheon on Monday. Mrs. Howe's topic was "Epitome". Those attending were privileged to hear a musician speak as a poet and a philosopher.

To Mrs. Gertrude S. Brown, Chairman of the convention, and Mr. Charles N. Showard, local chairman who provided all with the noted Eastern Shore hospitality, credit and thanks are to be given for a splendid job in managing the convention.

The Maryland State Music Teachers Association, though still in its infancy, has shown by its growth in one year from 61 to 93 members to be of definite interest and importance to musicians and music teachers in this state. Through the hard work and energy expended by all its members, the prospects for the future seem bright.

The Maryland State Music Teachers Association Third Annual Convention in 1959 will be held in Baltimore.



by Jean Stark and  
Albert Fillmore

**M**USIC teachers were compared to medical general practitioners by Dr. Albert Heustis of Lansing, a panelist on the MMTA convention program at East Lansing's Michigan State University on October 12-14, 1958. This was the 73rd fall convention.

Dr. Heustis, a parent, appearing on a panel entitled "What Do We Expect from Teachers - Parents - Students?", commented: "Parents send their children for a musical treatment." If the treatment is not successful it is the smart move to change doctors or music teachers.

All this leads to a consideration of contemporary attitudes in this country toward the arts. Are the arts the orphans of our time? Dr. Louis Rowland, Kalamazoo, answered the question in the light of his own experience; "In Europe, musicians, painters, writers dare to be poor. In America, primary objectives are influenced by economic pressures. I do not feel that the arts in the United States command the respect due them. Business men are not happy to have their sons become painters, novelists or musicians. Literature has fared better than the others; but it is science that rides the crest to the moon."

"What a pity," another conventioner commented, "most people have forgotten that Beethoven discovered the moon before the scientists."

Lloyd Grinnell of Detroit, considered by MMTA as the generous godfather, took a more optimistic point of view. "I believe that man as an individual is an inherent musical addict," he said. "Given the opportunity to express himself, he will. Creative expression is a necessity in these days of tension."

Michigan's Cyril Barker, currently engaged in arrangements for MMTA's European trek next summer, expressed his opinions. "In Europe people go to concerts to hear a work

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Michigan music teachers spent two days in convention, and any teacher attending all the sessions should apply for a doctoral degree without further conditioning.

## MISSISSIPPI

by **Roger P. Phelps**

A **HIGHLY** successful fourth annual convention of the Mississippi Music Teachers Association was held

on October 25, 1958, in the Marsh Fine Arts Building at Mississippi Southern College in Hattiesburg. One of the organization's best attended conventions, the program was featured by high caliber recitals, challenging lectures, and stimulating professional fellowship.

Tenor Dallas Draper, Chairman of the MTNA Voice Committee, assisted by pianist James Harris of Louisiana State University, gave artistic performances of works of Bach, Mozart, Ravel, Britten, Barber and others. Istvan Nadas, concert pianist from New Orleans, Louisiana, enraptured his listeners with his interpretations of Bach, Liszt, Schumann and Chopin works.

Willis Ducrest, President of the Southern Division of MTNA, brought a very challenging and interesting report on activities at both the regional and national level.

Sectional meetings were held in six areas. R. G. Fick, Chairman, Humanities Section, had as his guest speaker Ruth Boxberger whose topic was "What is Music Therapy?"

The organ sectional meeting, under the chairmanship of Donald Winters, consisted of a lecture-demonstration by Robert Roubos on "Effective Organ Registration."

### Piano

Dr. Sigfred C. Matson, Piano Section Chairman, introduced Dr. William Race who spoke on "What Do We Expect of the Amateur Pianist?"

String and theory sectional meetings were devoted to a discussion of specific problems in those areas under the direction of the respective chairmen Edson Perry and Dr. William Presser.

Walter Hinds, Voice Section Chairman, presented Dallas Draper who talked about "Performance Problems Associated with Contemporary Vocal Music."

Absorbing and varied musical interludes by faculty members from Mississippi Southern College, Millsaps College, Mississippi State College for Women, and the University of Mississippi helped to make the convention even more interesting musically.

Student recitalists were heard by a committee headed by Dr. Grady Cox. The outstanding performer in each of two categories was awarded a copy of the *Harvard Dictionary of Music*. Lawrence Hamilton, violoncello per-

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pil of Katherine Eide of Hattiesburg, was selected as the best non-college student performer. Winner of the college division was Joy Allen, piano student of Mrs. J. L. Roberts of Jackson.

For the second consecutive year an interesting program of music by living Mississippi composers was arranged by Dr. William Presser. The following were represented: Dr. Presser, Dr. Parks Grant, Mrs. Nancy Van de Vate, Powell Grant, and Dr. Robert Gauldin.

These officers were elected to serve for the 1958-60 biennium: President: Dr. Grady Cox, Music Department, Mississippi College, Clinton; Vice President: Holmes Ambrose, Music Department, Millsaps College, Jackson; Secretary: Mrs. Rudolph Matzner, 3490 Grandview Avenue, Meridian; Treasurer: R. G. Fick, Music Department, East Central Junior College, Decatur.

The 1959 convention, tentatively set for October 24, will be held on the campus of Mississippi College at Clinton.



by Hardin Van Deursen

THE 1959 MMTA annual meeting will be held February 25th during the MTNA 1959 national convention in Kansas City, Missouri.

On that day, known as "Missouri Day", MMTA will act as host to the conventioners. The state association officers along with special committee members Fred Duffelmeyer, Leon Karel, and Istvan Gladics have been working on plans for that day.

This past summer has seen the inauguration of a series of MMTA News Letters coming directly from the state president. These News Letters demonstrate aggressive leadership, and have proven to be most inspiring. These appear in addition to the MMTA News section of *Missouri School Music*, a publication of the

Missouri Music Educators Association. This double dose of MMTA news is aimed at increasing MMTA membership.



by Beth Anna Mekota

THE Omaha Music Teachers Association was the sponsor for Nebraska's second Piano Teachers Workshop which was held at the University of Omaha on June 4th. Participation of those attending was excellent, with some highly interesting spontaneous discussion being initiated by the audience.

Probably the most welcome suggestions and comments were those concerning teaching materials, a matter which seems to be every teacher's most pressing problem. It was even thought that perhaps a half-way session devoted to a presentation and discussion of materials on all levels, for all ages, and for both solo and

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ensemble work would be extremely helpful. Such a session should also include the problems of selecting and utilizing materials for the student who progresses very rapidly and for the student who tends to move more slowly.

The problem of how to remain up-to-date not only on materials, but also on methods and events was discussed. Like any professional, the music teacher owes it to himself and his students to be aware of the latest developments in his field. It is his responsibility to evaluate these developments and, if they seem worthwhile, to adopt them for both his own and his students' benefit. Certification

was mentioned as one means of remaining alert to current matters, since renewal of the certificate depends on demonstrated activity and awareness.

Panel members brought with them copies of music, books, pamphlets, and periodicals which they felt would be of interest to those attending. These were made available for examination during the day. Local music stores did much to make the discussion of materials more valuable by arranging special displays of the music mentioned by the panelists.

Mrs. Wilda H. Reiff of Omaha was a very capable discussion leader. The panel members were Mrs. Ruth Emmert Fallein, Drake University, Des Moines, Iowa; Mrs. Beth Miller Harrod, Beth Miller School of Piano, Lincoln; and Miss Beth Anna Mekota, Concordia Teachers College, Seward. Mrs. Eleanor Lear Graham of Omaha was the general chairman.

Congratulations to the Omaha Association on a very successful day!

## NORTH DAKOTA

by Mrs. O. K. Jacobson

"NEVER before have I seen such enthusiasm and cooperation expressed in a state music organization," said Mrs. Margaret Hall, President of East Central Division, Music Teachers National Association. She was speaking of the North Dakota MTA at their second annual convention held at the University of North Dakota, Grand Forks, October 12-13, 1958.

One of the main attractions of the convention was the original compositions from composers in Minnesota, North and South Dakota. Mr. Roger Hannay from Concordia College, Moorhead, Minnesota has composed some outstanding music for both the flute and the piano which was ably performed by him and his wife.

Philip Cory from the University of North Dakota has composed a number of songs for the chorus. Their interesting rhythm and close harmony made their rendition a musical



treat. Merritt Johnson from North ern State Teachers College in Aberdeen, South Dakota, was represented by some dynamic and expressive music for the piano. His wife Kathryn Johnson displayed masterful technic in performing it.

The convention opened Sunday afternoon with a student recital followed by a panel discussion on "The Studio Teacher". The panelists were young college students.

Roger and Janet Hannay opened the Sunday evening concert with Mr. Hannay's original compositions for flute and piano. A University trio composed of Thelma Willett, pianist, Elisabeth Lewis, violinist, and Michael Polovitz, clarinetist did a masterful job of presenting a suite for violin, clarinet, and piano by Milhaud. Florence Clifford, a promising pianist from Grand Forks, played a few selections by Chopin.

After the evening concert the Grand Forks music teachers were hosts at a coffee hour and reception.

#### Further Details

Monday morning Mrs. Margaret B. Hall gave an interesting lecture on "Romantic Literature for the Intermediate Piano Student" which included a list of recommended music by the different composers and highlights of their lives.

Mrs. Helen Huls of MSC at St. Cloud, Minnesota, led the Monday morning seminar on "Problems and Repertoire of the Adolescent Voice". She demonstrated several songs suitable for teaching and discussed the outstanding difficulties of the adolescent voice.

A panel discussion on "The Art of Accompanying" followed. Elisabeth Lewis of the music faculty of University of North Dakota was the panel moderator. James Fudge, University of North Dakota, spoke on "Accompaniments from the Singers Point of View". Mrs. Ray Johnson, Moorhead, Minnesota, spoke on "Accompanying Instrumentalists" and Mrs. A. Ross Fillebrown spoke on "Rearing and Training Young Accompanists".

The afternoon session featured Mr. Guy Duckworth from the University of Minnesota. He spoke on "Teaching Music for Keeps". He strongly recommends group instruction at all levels. "We do an injustice to our students when we think they are only learning when they are playing", says

Mr. Duckworth. After the lecture he gave a demonstration group lesson on a group of four seven year old beginners.

After the lecture a group of students gave a recital of violin and piano music.

At the business meeting new officers for the coming year were elected: Mr. John Seale, Jamestown College, Jamestown, North Dakota, President; Miss Elisabeth Lewis, University of North Dakota, Grand Forks, North Dakota, Vice President; and Mr. Karl Ulmer, Jamestown, North Dakota, Secretary and

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Mrs. O. K. Jacobson, North Dakota PTW chairman, gave a report on PTW activities in North Dakota. The Fargo-Moorhead Music Teachers Association will sponsor a PTW in Fargo in April.

The outgoing president, Mrs. W. H. Temple of Fargo, was cited for her outstanding enthusiasm and inspiration in getting our NDMTA organized and on its way.

Sunday evening The University of North Dakota Madrigal Club, under the direction of Mr. Hywel C. Rowland, gave a program of choral music composed by Mr. Philip Cory of the University of North Dakota.

Mr. Merritt Johnson from Northern State Teachers College, Aberdeen, South Dakota, spoke on "Developing a Basic Finger Technique". He discussed the problems of endurance and tension in relation to a finger technique that could overcome the problems.

After the discussion his wife, Kathryn Johnson, gave an outstanding piano recital. The original compositions by Mr. Johnson were especially enjoyed.

Our second annual convention ended with an invitation from the North Dakota Agricultural College in Fargo to have our next convention on their campus next October.

## NORTH DAKOTA MUSIC TEACHERS ASSOCIATION



Standing, left to right: Mrs. Helen Steen Huls, Mrs. W. H. Temple, Mrs. Ray Johnson, Mr. Karl Ulmer, Mr. John Seale, and Miss Elisabeth Lewis. Seated at the piano is Mrs. Margaret B. Hall, President of the MTNA East Central Division.

## OHIO MUSIC TEACHERS ASSOCIATION



Mr. Klaus Roy, Assistant Manager of the Cleveland Symphony Orchestra and Miss Frieda Schumacher, Chairman of the Cleveland Section of the Ohio Music Teachers Association.

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by Frank Friedrich

ON Saturday evening, September 27, 1958, the Ohio Music Teachers Association, under the chairmanship of Miss Frieda Schumacher, played host to the Cleveland Piano Teachers Club, the Musicians Club, the Women's Music Teachers Club and the Guild of Organists with a joint dinner at the Women's City Club. One hundred and twenty-eight of Cleveland's foremost musicians and members of OMTA were present to help celebrate the 50th anniversary of the founding of the Organ Guild in Cleveland. A birthday cake was cut amid congratulations and much merriment.

Mr. Klaus Roy, Assistant Manager and Editor of the program notes for the Cleveland Symphony Orchestra gave an intelligent and amusing talk on "Music, Can it be Described?" This was followed by a group of songs by Irene Beamer, contralto, of New York and Massillon, Ohio.

Frank Friedrich, membership chairman, was able to announce that forty-eight new members had joined the local district of the Ohio Music Teachers Association during 1958.



by Robert L. Briggs

ACTIVITIES of the Oklahoma Music Teachers Association are off to a fine start this year with numerous district conventions being held in the fall and a splendid statewide convention planned for March.

The state meeting is scheduled for March 15-16, 1959 and will be held on the campus of the Oklahoma City University. Dean Clarence Berg and his staff will be hosts for this impor-

tant event. An excellent musical program together with numerous discussions and demonstrations will be available for those attending and a large turnout is expected.

The annual meeting of the Executive Board of the state association was held in Oklahoma City on September 28, 1958, and a great deal of enthusiasm was engendered for the work of the organization during the coming year. Members of the Board were particularly complimentary of the three highly successful Piano Teacher's Workshops which were held in the state during the preceding months.

The fall conventions of the four districts were very successful and featured musical programs by the winners of the district auditions who compete, on the basis of their performing ability and in achievement on the music theory examinations. The state convention will likewise feature a recital by state audition winners. This is an excellent opportunity for teachers to present their best pupils and for the children to hear fine performances by students from other cities in the state.

#### Officers

Mrs. Mary Shoe Lowe, Muskogee, is president of the state association. The newly elected officers were pictured in a recent issue of the *American Music Teacher*. Three issues of the state newsletter are planned for the year. The first has already been distributed, a second will appear prior to the state convention, and a third will follow that program.

Oklahoma boasts of many well organized local accredited associations. A review of their year's programs reveals a fine type of activity featuring discussions and talks both by members and invited guests in the field of music and the allied arts. Many have musical programs while some meet in places where facilities are limited for this type of presentation. These local associations always provide the backbone of the state organization and the fact that they are continually active contributes to the success of the total program.

State members are looking forward to the National Convention in Kansas City, February 24-28 and a large Oklahoma attendance is expected especially since the convention is within reasonable traveling distance.

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## TENNESSEE

by J. Clark Rhodes

**A**N organizational meeting for the formation of a Knoxville Music Teachers Association was held on June 9, 1958 in the University Center Building on the University of Tennessee campus. The meeting was called to order by co-organizers Professor Guy Allen Bockmon of the University of Tennessee, and Miss Florence Hubbard, Knoxville piano teacher. Thirty-five local music teachers attended this meeting. Plans for the organization of the group were discussed and a nominating and constitution committee were appointed at this meeting.

The second meeting of the group was held on July 9, 1958 in the University Center Building. A constitution was adopted and officers elected at this meeting. Miss Florence Hubbard was elected president; Dr. J. Clark Rhodes of the University of Tennessee, vice president; Mrs. W. E. Godwin, Knoxville piano teacher, secretary; and Mr. Jack Edwin Rog-

ers, Knoxville organist, treasurer. Membership in the Knoxville Music Teachers Association numbered forty-three as of last October.

The first regular meeting of this Association was held on September 24, 1958 in the Student Center of the University of Tennessee.

The formation of the Knoxville Association was given impetus by TMTA President, Cyrus Daniel, of Vanderbilt University. Mr. Daniel urged the organization of this group with the hope that it could serve as a pilot group for the formation of other local groups in the state. At present, several other local groups are following the precedent set by the Knoxville Association.

### KNOXVILLE, TENNESSEE, MTA OFFICERS



Left to right: Mrs. W. E. Godwin, Secretary; Dr. J. Clark Rhodes, Vice President; Miss Florence Hubbard, President; and Mr. Jack Edwin Rogers, Treasurer.

## WASHINGTON

by Lois E. Whitner

**T**HE Washington State Music Teachers Association met in convention on the campus of the College of Puget Sound during the last week of June, 1958. Business sessions, panel discussions, and master classes made for a full three day program.



Student demonstrations of "Musicians in Action" gave the membership an opportunity to view at first hand the value of using this course of study. The course, which was developed as a state organization project, stresses the importance of musicianship and community service as part of the music student's education.

Winners in the Young Composers Contest were announced at one of the sessions. Winners in the four divisions were Jerry Jensen, Seattle; Sally Riggers and Arliss Riggers, Spokane; and Dana Mace, Kelso. Three of the winning compositions were played, two by their student composers and a third by Mrs. Sinnitt, chairman of the project.

Else Geissmar of the University of Washington faculty presented two one-hour sessions on teaching materials and editions of the classics. This presentation by an authority in her field proved very helpful.

The highlights of the convention were the master classes and recital by Dr. Stanley Fletcher. Down-to-earth analysis of teaching situations characterized the three master classes which Dr. Fletcher conducted. He concluded with a demonstration of teaching techniques with local students. Teachers in attendance felt that his presentations gave them invaluable help in their own teaching problems.

The Beethoven recital provided a most enjoyable evening. Dr. Fletcher's refreshing choice of sonatas and his sympathetic interpretation of them brought enthusiastic response from both the teachers and those townspeople who attended. A reception in Anderson Hall followed the recital.

Business sessions were presided over by President Leonard Jacobsen, of the College of Puget Sound. Mr. Paul Giroux, the newly-appointed Executive Secretary, reported that twenty-nine teachers had received accreditation during the year, and that six Teacher Merit Certificates had been granted. Changes in the constitution and bylaws were voted on and accepted.

Newly-elected officers are: President, Lois E. Whitner; Second Vice President, Harvey Flansburg; Eastern District Vice President, Margaret Ott; Central District Vice President, Myrtle Morgan; Western District Vice President, Dorothy Sivertson; Secretary, Evelyn Gooding; Treasurer, Lois Hall Peterson.



by Wesley Teply

THE 47th annual convention of the Wisconsin Music Teachers Association was held at the Kaiser-Knickerbocker hotel in Milwaukee, October 26-28, 1958. The convention theme was "Post Romanticism", which was introduced to us by speaker Soulima Stravinsky on Monday morning.

On Sunday afternoon Master Critique Sessions in piano and voice were conducted by Mr. Stravinsky and Miss Sonia Sharnova respectively. In the evening a concert of post romantic piano music was given by Mr. Stravinsky, followed by a reception given by the Milwaukee Music Teachers Association.

(Continued on page 24)

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## WISCONSIN

(Continued from page 23)

The convention theme was developed in sectional meetings in voice, piano, theory, winds, and strings, and by Mr. Milton Weber, conductor of the Waukesha Symphony, Carroll College, who spoke on the subject, "The Orchestra of the Post Romantic Period".

Dr. Thor Johnson presented a most interesting and provocative banquet address, speaking on "Music and Propaganda".

Throughout the convention the fine music we heard included voice recitals by Rita Lovett, mezzo soprano,

and Ann Dre House, soprano, both from the Wisconsin College of Music; Edwin Willson, baritone, Ripon College; Theodore Rehl, pianist, Lawrence Conservatory, Appleton; and Mary Leising, pianist, Wisconsin College of Music, Milwaukee.

The theory teachers of the state have organized to promote basic musicianship on all levels and to stimulate original compositions. The new officers are: James Ming, Lawrence Conservatory, President; Harold Green, Wisconsin College of Music, Vice President; and Orville Shetney, University of Wisconsin, Madison, Secretary.

WMTA officers elected for next year are: Charles Bolen, Ripon College, President; Wesley Teply, Manitowoc, Vice President; Hugo Marple, Central State College at Stevens Point, Secretary; and George Cox, Lawrence Conservatory of Music, Appleton, Treasurer.

Our gratitude for the success of this convention goes to Program Chairman Charles Bolen and our President and Convention Chairman, Erving Mantey, who promoted the appearance of Mr. Stravinsky and Dr. Johnson, to all the committee chairmen, and to the Wisconsin College of Music and the Milwaukee Music Teachers Association for their hospitality and cooperation. We look forward to continued growth in the years to come.

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### AMERICAN MUSIC PROGRAM



Left to right: John Ehrlich of Drake University, and Ilza Niemack and Lucien Stark, both of Iowa State College, are scheduled to perform a Trio by Ross Lee Finney, Thursday, February 26th on the American Music Program during the MTNA 1959 national convention.

## TISCHLER

(Continued from page 9)

dominants and two also secondary subdominants; all three discuss the augmented sixth chords, the augmented triad, and the dominant seventh chords with augmented and diminished fifth, but only one considers the diminished seventh chords with raised and lowered third and only two chromatic and enharmonic modulation. To these materials the study of chromatic mediant and tritone relationships, of the varied functions of the augmented sixth chords, of diminished seventh chords with raised and lowered fifth, and of modal mixtures involving mediaeval and possibly oriental modes should be added. (By chromatic mediant the writer means any two major or minor triads or seventh chords based on such triads whose roots are a major or minor third apart by sound, and whose tones include one or more chromatic relationships, e. g. a C major and an A major triad.

(2) As to the time of presentation, it would seem that, except for simple chromatic non-chord tones and the occasional use of the melodic and natural minor, for melodic reasons only, no accidentals should be permitted to confuse the student during his study of the simple diatonic system. Only after he has acquired a firm grasp of secondary triads and seventh chords, diatonic sequences, diatonic modulation and modulation by direct skip, should he proceed to the chromatic system.

(3) As to the order of presentation: The most convenient and simplest beginning is made with modal mixtures, including an explanation of the mediaeval modes, and perhaps the Hungarian and Persian minors and harmonic major. In other words, the student will deal not only with minor functions in major and vice versa but also with the Phrygian and Lydian triads and similar characteristic derivatives from standard scales.

The next unit should be devoted to secondary cadences. First, attention will be paid to secondary dominants, including the uses of the diminished seventh chord and the augmented triad as secondary dominants. Then we should explain the need for altering diminished and augmented triads in our scales to major and minor triads, so that they

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may function as tonics. Thereafter secondary subdominants and full secondary cadences can be taken up; and finally secondary dominants without resolution, including side-slipping and sequential dominant and diminished seventh chords.

The third step would be the study of chromatic mediant and tritone progressions in the cadence.

Now the student will be ready to use these materials in modulation. Following the above three units, the explanations should be divided into three stages, viz. 1. modulation through modal mixtures, or extended diatonic modulation; 2. modulation through secondary dominants; and 3. modulation through chromatic mediant, the last two constituting chromatic modulation proper.

## Chromaticism

The fifth study unit would deal with chromaticism due to linear tension: 1. altered triads; 2. dominant seventh chords with altered fifth and dominant augmented sixth chords; 3. diminished seventh chords with altered third or fifth; 4. altered subdominants, approaching the augmented sixth chords from a new angle; 5. altered second dominants, rounding out the use of augmented sixth chords; 6. other possible linear chromaticisms, many of them identical with what Sessions treats as "Frozen Accessory Tones," and rhythmic overlap between harmonic

and melodic progression, resulting in pseudo-harmonies also subsumed under Sessions's "Frozen Accessory Tones."

These considerations will lead to enharmonic modulation. Here the first step is a discussion of the augmented triad and the diminished triad and seventh chord as modulators, followed by enharmonic modulation through the dominant seventh chord and its altered forms, which are in part identical with augmented sixth chords. A third section would deal with modulations through subdominants, particularly through the II<sub>6</sub> in major and minor.

## Interrelationships

By showing that all these chords are chromatically or enharmonically interrelated, both the vagueness and the colorfulness of these means of musical motion can be easily demonstrated. The student is thus made aware of the problems of the post-Wagnerian harmonic style, an awareness that will serve him well when he begins the study of contemporary techniques.

The order here proposed follows well established principles of pedagogy. It proceeds from the less complex to the more complex. It arranges the materials logically going from an expansion of the diatonic system to the chromatic and enharmonic ones, and in clearly differentiated categories. It affords repeti-

tion or review in the units on modulation, and it is comprehensive. If followed, it should give the student a firm grasp and a solid technique with regard to chromatic harmony.

## FROM THE EDITOR

(Continued from second cover)

teachers who took time to attend the hearings and voice a protest.

Getting a group of private music teachers to go *en masse* to a city council meeting is quite an unusual achievement, and yet to the best of our knowledge a city council has never enacted restrictive ordinances when all the local music teachers were present in an organized body.

The lone individual does not stand a chance to defend himself against discriminatory taxation or restricting zoning ordinances, but the organized associations of music teachers can afford to engage legal counsel, can make themselves heard at meetings and in the local press, and can combat successfully the misguided thinking which occasionally appears among lawmakers.

We have heard private teachers say, "I stand on my own two feet," or "I believe in rugged individualism," or "I'm not a joiner." These are fine resounding sentences, but when it comes to combating the organized actions of local councils and state legislators, only organized asso-

## Bibliography of Research Studies in Music Education 1949-1956

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cations can wage successful campaigns.

If you are already a member of a local association of music teachers, do not hesitate to prod that association into action when such action is needed to defend the rights of the individual members.

If you are unfortunate enough to live in a community where there is no local association of music teachers, then by all means appoint yourself a committee of one to start such an association.

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## MERRIAM

(Continued from page 7)

in performance, the psychology of music, and the processes of creation themselves. Here, too, falls the prob-

lem of cultural variation as expressed in individual renditions of songs.

These, then, are some of the kinds of things an ethnomusicologist looks for in the field phase of his study.

In the second, or laboratory, phase, he turns to the transcription and structural musical analysis of the materials he has recorded in the field. This need not concern us here except to say that a basic criterion of analysis is objectivity, and thus many phases of music structure are expressed quantitatively, even statistically, by the ethnomusicologist. I should also say that many of the analytic tools used are techniques developed in the discipline, and not widely known to others. (See Kolinski, 1936; von Hornbostel, 1917; Herzog, 1928; Merriam, 1956a; Freeman and Merriam, 1956).

## Application of Results

Finally, in this hypothetical study, the student turns to the application of the results of his study to relevant problems both in social, scientific and musical terms. I have previously spoken of some of these in general terms, and will return to the point in a moment.

A rather remarkable number of studies have been carried out in ethnomusicology, including considerable collections of the music of other

peoples (for example, those of Alberts in West Africa represented by Alberts, 1948; n.d., a and b); and Merriam in the Belgian Congo, represented by Merriam, 1953a and 1956b, the description of many different music styles around the world (for example, among many, Roberts, 1933; Tracey, 1948; Hood, 1954), and the organization of these styles into recognizable music areas such as those in Africa (Merriam n.d.), or among the North American Indians (Nettl, 1954). But consistent with the point of view I have tried to emphasize here, I should like to use as brief examples two studies in which the student has tried to analyze what music is in culture, what it does for people, how it reflects the culture of which it is a part, who the musicians are—the ethnology of music, if you like—for such studies can give sharp and deep insights into people and the functioning of cultures.

## Disintegration

Thus, for example, in a study of the song texts of the Bashi (Merriam, 1954), a tribe of agriculturalists and cattle herders in the eastern Belgian Congo, indications of a threatening social disintegration were pointed out; while not clear in ordinary relations among the Bashi and

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Europeans, they are sharply manifested in the songs. Thus the texts reveal deeds of violence, social rejection, and the indifference of the social group toward its individual members, and, significantly, very rarely is comment made upon the injustices or distortions of perspective displayed by the individuals concerned; rather, the texts simply detail the occurrences without comment. The author writes:

"It should be noted that Europeans of long experience in the general area occupied by the Buniabungu are at present concerned with what they consider to be the disintegration of the Bahavu people, nearest neighbors of the Bashi to the north. Population figures seem to show that the birth rate of the Bahavu is dropping rapidly, according to these sources, and employers in the area regard the Bahavu as physically weak and indifferent, preferring not to hire them if men of other tribes are available. If we are to accept these speculations, it seems clear that we may point to the song texts of the Bashi as indicative of what is quite possibly to come. Surely a society almost completely indifferent to itself shows signs of the beginning of disintegration. The impingement of a new culture and the attendant stresses and strains of readjustment to new patterns have clearly been of deep effect on the social awareness of the Bashi." (p. 43)

The second study which I should like to mention here concerns the Navajo; the author phrases his discussion in terms of existential values—"what music is conceived to be"—and normative values—"what is wanted or expected in a culture from its music." (McAllester, 1954: 4.5). Thus, among the Navajo existentially "music is primarily a means of protection and control, related to the supernatural; therefore (most) music is powerful and may be dangerous if misused," while normatively, "a man should know many songs; one should sing the right music, the right way, at the right time; a pretty song should do something for you. . . ." (36). Further, in contrast to "normal" Navajo behavior which is marked by "restraint, caution, and reserve," the Enemy Way ceremony is an occasion for the release of in-

hibitions, thus providing a socially approved outlet for "self-expression, teasing, competition, and even aggression." Again, various values in the culture as a whole appear also in music; thus Navajo humor appears in the form of comic songs, Navajo individualism in the possession of songs or even in manner of singing, Navajo provincialism in the fact that few songs are borrowed, Navajo formalism in the "all-pervading stylism" of the music. In other words, this study points up the interrelatedness of music with all other aspects of culture, expressed in this case in terms of the value system of the Navajo.

These two studies are representative of the kinds of things which, it seems to me, are of the utmost value in our quest for an understanding of man's creative systems, in this case music, and how they work. There are, of course, other studies of equal merit; I choose these arbitrarily.

#### Function of Musicology

This brings me to the question of what relationship all this has to musicologists in the Western academic tradition, and we immediately reach a point at which, I fear, we will differ in what we conceive to be the proper function of musicology. The point of view which would perhaps be most amenable is expressed in the article "Musicology" in Willi Apel's *Harvard Dictionary of Music* (1944); "The important point, however, is that the category Musical Research (*Musikforschung*) must be given the central position in the plan, with theory, music history, etc., forming the foundation, while aesthetics, acoustics etc. represent adjunct fields of study. Viewed from this angle it appears only natural that the efforts of musicology are directed mainly towards the history of music . . ." (p. 474). There is here, of course, the tacit assumption that the proper field of study for musicology is Western academic or art music, and, further, that within this single stream from man's total history, there are especially appropriate concentrations. I submit that this is, indeed, a limited definition for so broad a word, and that if there is to be a field which restricts itself to such specific study, it cannot in truth call itself "musicology."

I have already given you my own definition of ethnomusicology, which

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I feel, in fact, ought better to be applied to musicology as a whole—the study of music in culture—and I have also taken pains to make it as clear as I can that by defining the field in this way I by no means exclude the purely historic, the purely structural, the purely aesthetic from equal consideration with the ethnological. It is, to repeat myself, that the clear understanding of the historic, structural, and aesthetic is intimately connected with an understanding of the cultural background in which these aspects operate.

Studies dealing with this approach to music as it functions in our own culture are by no means entirely lacking. For example, Wendell Johnson in his *People in Quandaries* (1946) formulated the concept of the IFD disease, a concept which was later applied to a study of contemporary popular songs as contrasted with blues songs, by the semanticist, S. I. Hayakawa (1955). Hayakawa defines the disease as "the triple-threat semantic disorder of Idealization (the making of impossible and ideal demands upon life), which leads to Frustration (as the result of the demands not being met), which

in turn leads to Demoralization (or Disorganization, or Despair)" (p. 84). Thus in his study, he points out that popular songs emphasize the IFD and that the ideals set are basically impossible ideals such as those expressed in "My Blue Heaven":

You'll find a smiling face,  
a fireplace, a cozy room,  
A little nest that's nestled  
where the roses bloom. (1)  
and that this idealization inevitably turns out to be disappointing:  
Little you care for the vows that  
you made,  
Little you care how much I have  
paid. (2)  
which finally leads to demoralization:  
I'm going to buy myself a  
paper doll to call my own  
A doll that other fellows  
cannot steal . . . (3)

and, of course, here we are back to the ideal which can only exist in fiction:

When I come home at night she  
will be waiting  
She'll be the truest doll in  
all the world  
I'd rather have a paper doll  
to call my own  
Than a fickle-minded real  
live girl. (3)

In contrast to the popular song, Hayakawa finds that the blues have "a considerable tough-mindedness . . . a willingness often absent in popular songs to acknowledge the facts of life" (p. 93), and that they do not give "a false or misleading impression of what life is likely to be . . ." And this leads him to the conclusion: "If our symbolic representations give a false or misleading impression of what life is likely to be, we are worse prepared for life than we would have been had we not been exposed to them at all. The frustration and demoralization of which Wendell Johnson writes are of necessity preceded by the expectations created by unrealistic idealization. This is not to say, of course, that idealizations are in themselves unhealthy; they are a necessary and

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inescapable product of the human processes of abstraction and symbolization, and without idealizations we should be swine indeed. But there is a world of difference in the semantogenic effects of possible and impossible ideals. The ideals of love, as depicted in popular songs, are usually impossible ideals." (p. 93).

There are a number of other studies which could be cited, particularly those in connection with jazz (Becker, 1951; 1953), but what is of significance here is that such studies are being made by semanticists, sociologists, anthropologists, and others, but relatively seldom by musicologists, and not in connection with academic music. Yet it is primarily here that musicologists should be most concerned, for they have a vested interest in music, and thus not only in what it is structurally and what it has been historically, but especially in what it does for, and what it means to people.

### A Critique

If I may speak frankly, then, the anthropological musicologist, or ethnomusicologist, sees in the work of his colleagues in Western musicology three things which especially concern him: first, that while "the historical musicologist is busy questioning the dead," as Gilbert Chase has so aptly put it (Chase, 1958:7), he is missing the living and that all-important aspect of the study of music which deals with people and what music is, means, and does to them. Second, he feels that by restricting himself to one aspect of the music of one culture, the Western musicologist loses entirely the range and sweep of the study of man's music, of music as a human phenomenon, shared by and so important to, all men. And third, he feels that in concentrating as he does, the Western musicologist is leaving for the future a record which will only tell of this particular music as a form, while the historian of the future will know the music of many other parts of the world as a living human phenomenon which functions as people wish it to function.

What I have tried to do here is to give you some idea of ethnomusicology, its definition, its history, and its changing emphasis; what it tries to do and how it goes about doing it, and finally the general attitudes of its students which shape its relationships to what I should prefer to

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call historical musicology. I have emphasized particular things within the field deliberately, and thus would like to point out once again that in ethnomusicology, the study of music as a structural form and as an historic phenomenon is of high, and basic importance, although in my own view primarily as it leads to the study of the broader questions of music in culture.

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(Continued on page 41)

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*(Continued from page 5)*

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Gämenreigen .....Liszt  
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**Evening**

Concert, Second Presbyterian Church, Mildred Andrews, University of Oklahoma, Chairman, Church Music Committee

**I**

Pastorale .....Jean Roger-Ducasse  
Fugue .....Arthur Honegger  
Toccata .....Joseph Jongen  
Oswald Ragatz, University of Indiana, Organist

**II**

King David .....Arthur Honegger  
Symphonic Psalm, after a drama by Rene Morax, Composed in 1921; Motet Choir, Organ and Orchestra conducted by William W. Lemonds assisted by soloists and narrators  
Concert, Kansas City Philharmonic Orchestra, Music Hall  
New England Tryptich .....William Schuman  
Symphony No. 2, "Romantic" .....Howard Hanson  
Fantasy in C Minor for Piano, Chorus, Orchestra..Beethoven  
Till Eulenspiegel .....Strauss  
Norman Shetler, Pianist; Kansas City University Chorus, Everett Hendricks, Director; Hans Schwieger, Conductor

**Wednesday, February 25**

**Morning**

Registration  
Exhibits

Demonstration: New Teaching System: "The Student and the Tape Teacher", Eugene Carrington

**First General Session**

Duane H. Haskell, President of MTNA, Presiding  
Call to Order  
Invocation and National Anthem  
Brief Progress Report, and Presentation of Printed National Officers' Reports, Duane H. Haskell, President, MTNA  
Introduction of Platform Guests, National and Divisional Officers, MTNA, ASTA  
Exhibits and Exhibitors, Don Malin, Chairman, MTNA Advisory Council on Materials  
Local Chairmen: Hardin Van Deursen, University of Kansas City, Local Committee Chairman: Wiktor Labunski, The

Conservatory of Music of Kansas City, Vice Chairman, Facilities; Everett Hendricks, University of Kansas City, Vice Chairman, Public Relations; Robert Milton, Director of Music Education, Kansas City Public Schools, Vice Chairman, Personnel

**I**

Six Chansons, on the poems of Rainer Rilke..Paul Hindemith  
Sweet Honey-sucking Bees .....John Wilbye  
Descende In Hortum Meum .....Antoine de Fevin  
Il est Bel et Bon .....Passereau  
The Morse Family Singers of Ripon, Wisconsin

**II**

Address—William Schuman, President, Juilliard School of Music

**III**

Concert Artists of Pittsburgh New Friends of Music  
Sonata in A Major, Op. 69 for cello and piano ....Beethoven  
Music for Violoncello and Piano .....Anthony Strliko  
Roger Drinkall, cellist and Richard Oslier, pianist  
Suite for Clarinet .....Stravinsky  
Trio in A Minor, Op. 114 for piano, clarinet and cello .....Brahms  
Henry Spinelli, pianist, James Wilson, clarinetist and Roger Drinkall, cellist

**Afternoon**

**Special Group Luncheons**

A. National Federation of Music Clubs  
B. Pi Kappa Lambda, Mildred Andrews, University of Oklahoma, in charge  
C. National Opera Association, Howard Groth, Arkansas State Teachers College, in charge

**Second General Session**

Duane H. Haskell, President of MTNA, Presiding  
Report of the Nominating Committee, Karl O. Kuersteiner, Chairman

**I**

**"Missouri Day"**

February 25 has been designated "Missouri Day"; programs so designated have been planned and prepared by the Missouri MTA, Merrill Ellis, President, Joplin Junior College. Members of the "Missouri Day" Committee are, in addition to the chairman, Mr. Ellis; Kenneth L. Dustman, S.M.S. State College; Floella Farley, Cottey College; Leon Karel, N. E. Missouri State College; Fred Duffelmeyer, University of Kansas City; Istvan Gladics, The Conservatory of Music of Kansas City; Mabelle Holding Echols, immediate Past President, MMTA, St. Louis; Hardin Van Deursen, University of Kansas City. Merrill Ellis, President, MMTA, Presiding  
From God Shall Naught Divide Me .....Schutz  
Blessed are the Faithful .....Schutz  
Cantate Domino .....Schutz

**"MISSOURI DAY" PERFORMERS**



Photo by Herb Weitman

The Washington University Choir under the direction of Donn E. Weiss, assistant professor of music, will appear at the second general session, 1:30 p.m., Wednesday, February 25, 1959, as part of the "Missouri Day" program during the MTNA 1959 National Biennial Convention in Kansas City, Missouri.

The Succession of the Four Sweet Months .....Britten  
 Anthony O'Daly .....Barber  
 Mary Hynes .....Barber  
 Glory Be To God .....Rachmaninoff  
 The Cherubic Hymn .....Gretchaninoff  
 Der Bucklichte Fiedler .....Brahms  
 Kindersegen .....Wagner  
 To Be Sung of a Summer Night on the Water .....Delius  
 Praise We the Lord .....Hanson  
 Washington University Choir of St. Louis, Donn E.  
 Weiss, Conductor  
 Sonata No. 9, Op. 103 .....Prokofieff  
 Frederic Kirchberger, Pianist, N. E. Missouri State College  
 Missouri Celebrities Speak Up—MTNA President Duane  
 Haskell will introduce an illustrious Missourian  
 "The State of Music Now", Virgil Thomson, Composer and  
 Music Critic. Mr. Thomson is a native of Kansas City and has  
 long been associated with the New York Herald Tribune as  
 music critic  
 Concert, Kansas City Philharmonic Orchestra (a repeat per-  
 formance of the concert presented on Tuesday evening  
 "Missouri Day" Coffee Break  
 "What's Cookin' in Missouri", Merrill Ellis, Joplin Junior Col-  
 lege, President, MMTA, Presiding  
 Group Singing led by Herbert Gould, University of Missouri  
 Greetings from Paul Beckhelm, Cornell College, President,  
 West Central Division  
 Concert, The Lincoln University Concert Choir of Jefferson  
 City, O. Anderson Fuller, Conductor.  
 How Excellent Thy Name .....Hanson  
 The Last Words of David .....Thompson  
 Psalm XLVII .....Bourgeois  
 Lia's Air, from "L'Enfant Prodigue" .....Debussy  
 I Just Found Out Today .....Bernstein  
 Janietta Robinson, Soprano  
 Whitman Sketches .....Klein  
 Yaqui Cradle Song .....Sandi  
 Jesus Walked This Lonesome Valley .....arr. Dawson  
 Yonder Come Day .....arr. Hall  
 Comments on the necessary basic activities of a state MTA and  
 Missouri's contributions to these objectives, Merrill Ellis, Presi-  
 dent MMTA; Floella Farley, Cotter College, Secretary-Treas-  
 urer, MMTA; Marie Guengerich, Joplin, Piano Chairman,  
 MMTA; Evalyn Marshall, Poplar Bluff; Charles Mitchell, St.  
 Louis Institute of Music; Ruth Zastrow, St. Louis, Editor MMTA  
 News; Al Bleckschmidt, Jefferson City, State Supervisor of Fine  
 Arts; Rogers Whitmore, University of Missouri  
 Business Meeting, Kansas MTA, Nelle O. Taylor, President,  
 Presiding

#### SECTIONAL MEETINGS

- A. Joint Junior-Senior Piano Subject-Area Section, Beth  
 Miller Harrod, Chairman, Junior Piano Committee; Keith  
 Wallingford, Chairman, Senior Piano Committee; Blaise  
 Montandon, Del Mar College, Presiding  
 Topic: "Six Contemporary Compositions", papers and demon-  
 strations  
 "Structural Analysis", John Flower, University of Michi-  
 gan  
 "Analysis of Performance", Elie Siegmeister, Hofstra  
 College  
 Demonstration by pupils of Irene Flanagan, Topeka, Kan-  
 sas and Beth Miller Harrod, Lincoln Nebraska  
 B. Voice, Dallas Draper, Louisiana State University, Chair-  
 man; Eleanor Abercrombie, Birmingham, Alabama, Pre-  
 siding  
 Why So Pale and Wan Fond Lover? .....Dello Joio  
 The Assassination .....Dello Joio  
 If You Can't .....Diamond  
 Richard Cory .....Naginski  
 Mia Carlotta .....Naginski  
 Rain Has Fallen .....Barber

#### MTNA PUBLIC RELATIONS CHAIRMAN



Edward A. Cord-  
 ing, Director of  
 the Conservatory  
 of Music, Whea-  
 ton College,  
 Wheaton, Illinois.

#### 1959 CONVENTION SPEAKER



Eugene Carring-  
 ton, Educational  
 Director of Allied  
 Radio Corpora-  
 tion, Chicago,  
 will be in charge  
 of a demonstra-  
 tion on the use of  
 Stereophonics in  
 the Classroom.

#### ASTA PRESIDENT



Gerald H. Doty,  
 of Montana State  
 University, Presi-  
 dent of American  
 String Teachers  
 Association, which  
 will convene with  
 MTNA in Kansas  
 City, Missouri,  
 February 24-28,  
 1959.

- Sleep Now .....Barber  
 I Hear An Army .....Barber  
 Norman Abelson, University of Minnesota, Bass and  
 Guy Duckworth, University of Minnesota, Accom-  
 panist  
 Panel Discussion, "Philosophy and Problems of Teaching  
 Singing", Dale Gilliland, Ohio State University, Moder-  
 ator; Mabelle Glenn, Kansas City; Stanley Deacon, The  
 Conservatory of Music of Kansas City; William B. Heyne,  
 St. Louis University  
 G. Strings: ASTA and MTNA String Committee, Bernard  
 Fischer, Cosmopolitan School of Music; Gerald H. Doty,  
 Montana State University; Louis Potter, Jr., Michigan  
 State University, Presiding  
 Cortege .....Holland  
 Two Preludes .....Bach-Villa Lobos  
 Two Pieces, Op. 89 .....Jongen  
 Two Pieces .....Metzler  
 University of Kansas Cello Choir, Raymond Stuhl,  
 Conductor  
 Panel Discussion: "Stimulating Interest in Orchestral and  
 String Ensemble Performance Among Non-Professionals",  
 Eugene Hillgoss, University of Colorado; Luther Leaven-  
 good, Kansas State College; Joseph Maddy, University of  
 Michigan  
 D. Theory-Composition Subject-Area Section, Helen L.  
 Gunderson, Louisiana State University, Chairman; Roy  
 Will, Indiana University, Vice Chairman, Presiding  
 "The Professional Theorist: His Habits and Training",  
 David Kraehenbuehl, Yale University  
 Panel Discussion: Norman Phelps, Ohio State University;  
 Howard Murphy, Teachers College, Columbia University;  
 Gordon Binkerd, University of Illinois; Robert Melcher,  
 Oberlin  
 E. American Choirmasters Association — Choral Reading  
 Session

#### Evening

#### SECTIONAL MEETINGS

- A. Opera, Howard Groth, Arkansas State Teachers College,  
 Chairman  
 The Threepenny Opera .....Kurt Weill  
 Music by Kurt Weill, Original text by Bert Brecht,  
 English adaptation by Marc Blitzstein. Presented by  
 the Opera Workshop of the Conservatory of Music of  
 Kansas City, produced and directed by Kathleen  
 Kersting  
 B. Joint Church Music and Musicology, Mildred Andrews,  
 University of Oklahoma, Chairman, Church Music;  
 Robert A. Warner, University of Michigan, Chairman,  
 Musicology; Lee Rigsby, Florida State University, Pre-  
 siding.  
 Program conceived and planned by Andrew C. Minor,  
 University of Missouri  
 Isaac, Introit .....Brass Ensemble  
 Mouton, Mass: "Kyrie and Agnus Dei" .....Male Choir  
 Monteverdi, Sonata sopra Sancta Maria .....Brass Ensemble  
 and Boy Sopranos  
 Schutz, Psalm .....Brass Ensemble  
 Buxtehude, Cantata .....Solo Voice and Continuo  
 Gibbons, Anthem: "This is the Record of John" .....Voice  
 and Strings  
 Gabrieli, In excelsis .....Organ, Brass, and Choir  
 The Choir of the Second Presbyterian Church, Kan-  
 sas City directed by William Lemonds, supplemented  
 by Instrumentalists and Vocal Soloists from the  
 University of Missouri  
 C. Joint Junior-Senior Piano and American Music, Keith  
 Wallingford, University of Oklahoma, Chairman, Piano  
 Section; Paul Beckhelm, Cornell College, Chairman,  
 American Music, Presiding

# Topic: "Music of the Americas"

- "Publishers and Viewpoints", A. Walter Kramer, New York  
 "Composers and Their Problems", Anthony Donato, Northwestern University  
 "The Music and its Availability", George Anson, Texas Wesleyan College  
 Recital: Music of the United States, George Anson;  
 Music of Canada, Latin and South America, Robert E. Hoffman, Amarillo College  
**D. Strings:** ASTA and MTNA String Committee, Gerald H. Doty, Montana State University and Bernard Fischer, Cosmopolitan School of Music, Chairmen; Frank W. Hill, Iowa State Teachers College, Presiding  
 Lecture-Recital: Joseph Szigeti, Violinist and Soulima Stravinsky, Pianist  
 Sonata in A minor for Solo Violin .....Bach  
 Sonata for Solo Violin, Op. 115 .....Prokofieff  
 Duo Concertante .....Stravinsky

Thursday, February 26

## Morning

Registration  
 Exhibits

Demonstration: New Teaching System: "The Student and the Tape Teacher", Eugene Carrigan

## SECTIONAL MEETINGS

- A. Theory-Composition Subject-Area Section**, Helen L. Gunderson, Chairman; Owen Reed, Michigan State University, Presiding  
 Topic: "Some Contemporary Theories of Music"  
 "The Premises for a Psychological Theory of Music", Edgar Coons, Yale University  
 "Toward a New Concept of Tonality", Roy Travis, University of California, Los Angeles  
 "A General Theory of Polytonal Harmony", David Kraehenbuehl, Yale University  
**B. Senior Piano**, Keith Wallingford, Presiding  
 Topic: "Piano Artistry"  
 "Controlled Piano Tone", Jacob Helmann, Denver  
 "Style in the Music of Mozart", Thomas Richner, Teachers College, Columbia University  
**C. Strings:** ASTA and MTNA String Committee, Gerald H. Doty, Bernard Fischer, Chairmen; Paul C. Koenig, St. Louis County, Missouri, Presiding  
 Four Movements from the Suites for Cello .....J. S. Bach  
 Sonata in G Minor .....Henry Eccles  
 Murray Grodner, String Bass, Indiana University  
 Workshop and Demonstration of String Bowing Problems, Murray Grodner, Indiana University; Elizabeth Green, University of Michigan  
**D. Student Activities**, Jeannette Cass, University of Kansas, Presiding  
 Presentation and Discussion of Student Membership of MTNA, Milton Trusler, Depauw University, National Vice Chairman of Student Activities in charge of College Age Membership; Winifred Bedford, Dallas, Texas, National Vice Chairman of Student Activities in charge of High School Age Membership; Roger P. Phelps, Mississippi Southern College, Chairman, Southern Division; Ada Brant, Aurora, Illinois, Chairman, East Central Division; Beth Harrod, Lincoln, Nebraska, Chairman, West Central Division; Mrs. Curtis C. Smith, Waco, Texas, Chairman, Southwestern Division; Donald O. Denegar, Kalispell, Montana, Chairman, Western Division; Le Grande Maxwell, Upper Iowa University, Editor of News for College Age Students; Muriel Fouts, Charlottesville, Virginia, Editor of News for High School Age Students; Mrs. Arthur Kean, Lawrence, Kansas, Vice Chairman in charge of Pins and Certificates

- E. American Choirmasters Association**, Choral Reading Session  
**F. Wind and Percussion**, Himie Voxman, State University of Iowa, Chairman  
**G. Music in Colleges**, Raymond Kendall, University of Southern California, Chairman  
 MTNA Committee on Laws and Legislation, Allen I. McHose, Eastman School of Music, Chairman

## Third General Session

- Duane H. Haskell, President, MTNA, Arkansas State College, presiding  
 Business Meeting  
 Concert, Louisiana State University A Cappella Choir, Dallas Draper, Conductor  
 Be Not Afraid (Motet for Double Choir) .....J. S. Bach  
 How They So Softly Rest .....Healey Willan  
 Christen People (17th Century Italian Carol) .....arr. John Reymes-King  
 Out of the Cradle .....Robert Sanders  
 In Dulci Jubilo .....F. Melius Christiansen  
 Benedicamus Domino .....Peter Warlock  
 An Apostrophe to the Heavenly  
 Host (Double Choir) .....Healey Willan  
 Six Chansons .....Paul Hindemith  
 O dear! What can the matter be? .....Gail Kubik  
 Creep Along Moses .....Gail Kubik  
 Ca' the Yewes .....R. Vaughan Williams  
 Ain't That Good News .....William Dawson

## Noon

Fraternity and sorority luncheons

## Afternoon

## SECTIONAL MEETINGS

- A. Opera**, Howard Groth, Arkansas State Teachers College, Chairman, Presiding  
 "Opera For Young Voices", Constance Eberhart, New York City  
 "How the College Opera Producer Selects a Score", Spencer Norton, University of Oklahoma  
 "The Last Decade of American Opera", Howard Groth, Arkansas State Teachers College  
 "The Conductor's Role in Opera", Peter Paul Fuchs, Louisiana State University  
**B. Junior-Senior Piano Subject-Area Section**, Beth Miller Harrod, Chairman, Junior Piano Committee, Presiding; Keith Wallingford, Chairman, Senior Piano Committee  
 Topic: "Ensemble Music for Young Students", Short papers, including lists of materials and performances of some materials.  
 a. Chamber music, Eugene Hilligoss, University of Colorado  
 b. Duets, Wiktor Labunski, The Conservatory of Music of Kansas City  
 c. Duo piano, Gordon Terwilliger and Wallace Dunn, University of Wichita  
**C. Musicology**, Robert A. Warner, Chairman, University of Michigan; Homer Ulrich, University of Maryland, Presiding  
 Panel Discussion: "Analysis of Rhythm and Musical Performance"  
 "The Theoretical Problems Involved in the Analysis and Performance of Rhythm", Leonard Meyer, University of Chicago  
 "Problems of Rhythm Interpretation of Renaissance Music", Scott Goldthwaite, University of Illinois  
 "The Application of These Principles to a Particular Music Work", Grosvenor Cooper, University of Chicago

## OPERA COMMITTEE



Constance Eberhart, of New York, N. Y.



Peter Paul Fuchs, Louisiana State University



Spencer Norton, University of Oklahoma



- D. Theory-Composition Subject-Area Section, Helen L. Gunderson, Louisiana State University, Chairman;** Thomas Turner, Iowa State University, Presiding  
*"Music Dictation and Ear Training: The Foundation for Sound Musicianship"*, Kunrad Kvam, Rutgers University  
*"Keyboard Harmony: The Study of Musical Grammar"*, John Flower, University of Michigan  
*"An Experimental Study of Problems in Sight Singing"*, Robert Ottman, North Texas State College  
*"Expanding the Horizon in the College Music Theory Class"*, Ellis B. Kohs, University of Southern California
- E. Church Music, Mildred Andrews, University of Oklahoma, Chairman, Presiding**  
*"Choral Art in the Church"*, William W. Lemonds, Second Presbyterian Church, Kansas City  
*"Contemporary Trends in Organ Design"*, Robert Noehren, University of Michigan  
*"Teaching Young Organists and Church Musicians: How Should They Practice?"*, Virginia Denyer Reese, Oklahoma Baptist University  
*"Organ Study in Europe versus Study in America"*, Kenneth Osborne, University of Arkansas  
*"New Materials, Organ and Choral, for the Church Musician"*, Oswald Ragatz, University of Indiana  
*"Suitable Music for Weddings and Funerals"*, Everett J. Hilty, University of Colorado
- F. Joint School Music and American Choirmasters Association, Archie N. Jones, University of Texas, Chairman;** Sister Casimir, Bellevue, Nebraska, Presiding  
 MTNA Executive Committee Meeting

#### SECTIONAL MEETINGS

- A. American Music, Paul Beckhelm, Cornell College, Chairman, Presiding**  
 Sea Chalm .....Frederick Piket  
 Kansas University Choir, Clayton H. Krehbiel, Conductor  
 Piano Trio No. 2 .....Ross Lee Finney  
 Ilza Niemack, Violinist, Iowa State College; John Ehrlich, Cellist, Drake University; Lucien Stark, Pianist, Iowa State College  
 To St. Cecelia (First Performance) ..Norman Dello Joio  
 A Cantata for Mixed Voices and Brass Instruments, commissioned and performed by the Kansas University Choir, Clayton H. Krehbiel, Conductor
- B. Piano Subject-Area Section, Beth Miller Harrod, Chairman, Junior Piano Committee; Keith Wallingford, Chairman, Senior Piano Committee, Presiding**  
 Business Meeting  
 Recital by Angelica Morales von Sauer, Pianist, University of Kansas
- C. Theory-Composition Subject-Area Section, Helen L. Gunderson, Louisiana State University, Chairman; Richard Wienhorst, Valparaiso University, Presiding**  
 Program presented by the University Composers Exchange  
 Sonata for Trumpet and Piano (1946) ...Donald White  
 Robert Grocock, Trumpet; Henry Kolling, Piano  
 Sonata in A (1955) .....Walter Hartley  
 William Kroeger, Piano  
 Trio for Woodwinds (1958) .....A. Loren Olsen  
 Woodwind Trio, State University of Iowa  
 Trumpet Trio (1952) .....Leon Stein  
 Laroon Holt, Robert Brockett, Thomas Lovett, Trumpets  
 Sonata for Clarinet and Piano (1958) .....Leon Karel  
 Fred Young, Clarinet; Frederick Kirchberger, Piano  
 We lying by sea sand (1955) .....Newman Powell  
 Bettina Bjorksten, Soprano; Wililam Dominik, Clarinet; Paul Jones, Piano  
 String Quartet (1955) .....Merrill Ellis  
 Alard String Quartet: Donald Hopkins, Violin;

Ray Page, Violin; Arnold Magnes, Viola; Ira Lahn, Cello

- D. Voice, Dallas Draper, Louisiana State University, Chairman; Rolf Hovey, Berea College, Presiding**  
 Demonstrations: *"Voice, Vim and Vision"*, Anna Kaskas, Florida State University; Jean Cady, Accompanist, Southeastern Louisiana College  
 Lecture-Demonstration: *"Practice Aid Records"*, Irwin Umlauf, Stephens College
- E. Psychology-Therapy, E. Thayer Gaston, University of Kansas, Chairman, Presiding**  
*"A Study of Music Therapy in 375 Cases at a Mental Hospital"*, Donald E. Michel, Florida State University  
*"The Influence of Music upon the Memory of Mentally Retarded Children"*, Betty Isern, Parsons State Hospital and Training School  
*"Music and Muscle Tonus"*, William W. Sears, Ohio University
- American String Teachers Association, Gerald H. Doty, President, Montana State University, Presiding  
 Business Meeting  
 Reception for ASTA Members and Guests  
 Missouri MTA Executive Council Meeting

#### Evening

- Concert: University of Kansas Symphony Orchestra, Robert Baustian, Conductor; Marlan Carlson, Violinist  
 Jubilant Overture .....John LaMontaine  
 Concerto for Violin and Orchestra .....Samuel Barber  
 Rapsodie Espagnole .....Maurice Ravel  
 Symphony No. 1 .....Johannes Brahms

#### Friday, February 27

#### Morning

- Registration  
 Exhibits  
 Demonstration: New Teaching System: *"The Student and the Tape Teacher"*, Eugene Carrington

#### SECTIONAL MEETINGS

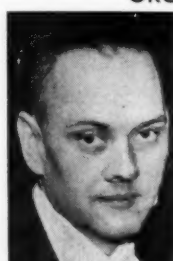
- A. School Music, Archie N. Jones, University of Texas, Chairman**  
 Topic: *"Current Criticisms of Education and Their Possible Effects on Music Education"*  
*"Current Criticisms"*, Richard Drake, Chancellor, University of Kansas City  
*"Effects on Music Education"*, Paul Van Bodegraven, New York University  
 Panel Discussion: Archie Jones, Moderator; Richard Drake; Paul Van Bodegraven; James A. Hazlett, Superintendent of Schools, Kansas City; Robert W. Milton, Director of Music Education, Kansas City; Parks Grant, University of Mississippi
- B. Junior Piano, Beth Miller Harrod, Chairman, Presiding**  
*"Repertory and Materials"*, Ada Richter (Pre-School), Polly Gibbs (Elementary), Ruth Fallein (Intermediate)
- C. Joint Musicology, Strings, ASTA, Robert A. Warner, University of Michigan, Chairman, Musicology; Bernard Fischer, Cosmopolitan School of Music, Chairman, MTNA Strings; Gerald Doty, Montana State University, President; ASTA; Elwyn A. Wienandt, Baylor University, Presiding**  
*"John Jenkins, the Mirror and Wonder of His Age"*, Robert A. Warner, assisted by V. Howard Talley, University of Chicago; John Bryden, Wayne State University; Herbert Livingston, Ohio State University  
 University of Kansas String Quartet and Assisting Artists: Raymond Cerf and Theodore C. Johnson, Jr., Violinists; Karel Blaas and George Michael, Violists; Raymond Stuhl and Marianne Marshall, Cellists; Marian Jersild, Harpsichordist.

#### PIANIST



Charles Crowder, Arlington, Virginia, pianist, will appear in recital, Tuesday, February 24th at 4:00 p.m. as part of the MTNA 1959 national convention.

#### ORGANIST



Oswald G. Ragatz, Professor of Organ at Indiana University School of Music, will present an organ recital Tuesday, February 24th as part of the MTNA 1959 national convention.

#### CHAIRMAN



Howard Groth, Arkansas State Teachers College, Conway, Chairman of the MTNA Opera Committee.

# John Jenkins: Fancies and Ayres

- Six-Part Fantasias .....c. 1625-1640  
in E flat (M. 3)  
in A (M. 4)
- Five-Part Fantasia in G (M. 17) .....c. 1625-1640
- Three-Part Fantasia for a Treble and  
two Bases in G (W. 26) .....1654
- Three-Part Fancy for Two Trebles and  
a Bass in F (M. 24) .....1660-1666
- Three-Part Fancy Division and Ayre  
in F (M. 7) .....c. 1665-1670
- Three-Part Fancies and Ayres .....1674  
in D (W. 1)  
in G (W. 11)

- D. Joint Voice, Theory-Composition Subject-Area Section,**  
Dallas Draper, Louisiana State University, Chairman,  
Voice Section; Helen L. Gunderson, Louisiana State Uni-  
versity, Chairman, Theory-Composition Section, Presiding  
The Diary of One Who Vanished  
(1917-19) .....Leos Janacek  
Dallas Draper, Tenor; Ellen Stuart, Mezzo Soprano,  
Drake University; James Harris, Louisiana State  
University, Pianist; Carol Boehm Hunt, Shirley  
Sutton and Marion Henley, Drake University  
In The Beginning (1947) .....Aaron Copland  
A Cappella Choir, University of Kansas; Miriam  
Stewart Hamilton, Soprano; Clayton Krehbiel, Di-  
rector

- E. Music in Colleges,** Raymond Kendall, University of  
Southern California, Chairman

MTNA Committee on Laws and Legislation, Allen I. McHose,  
Eastman School of Music, Chairman. MTNA members inter-  
ested in making inquiry or in presenting information pertaining  
to legal problems involving the status of the private music  
teacher are invited to attend.

## Fourth General Session

- Duane H. Haskell, Arkansas State College, President, MTNA,  
Presiding

### I

MTNA Private Teachers Workshop Plan, Karl Kuersteiner,  
National Director of PTW, and Immediate Past President  
MTNA, Florida State University, Presiding  
Discussion by John W. Fulton, Executive Vice President,  
American Music Conference, and S. Turner Jones, MTNA  
Executive Secretary. Platform guests: State PTW Chairmen  
and State Presidents as ex-officio members

### II

- University of Illinois Choir, Harold A. Decker, Director;  
All Houkom, Student Director
- Invocation and Chorale .....Paul Christiansen
- Motet, Op. 29, No. 2 .....Johannes Brahms
- Laudate Dominum in Tympanis .....Giovanni Palestrina
- 3 Liriche greche (1948) .....Bruno Maderna
- Ach wie nichtig, ach wie fluchtig (1949) .....Anton Heiller
- A Hymn to the Virgin .....Benjamin Britten
- From Out of a Wood .....Arnold Freed
- Afton Water .....Edmund Rubbra

## Noon

### Alumni Luncheons

- Florida State University, K. O. Kuersteiner in charge
- Louisiana State University, Everett Timm in charge
- University of Illinois, Duane A. Branigan in charge
- Eastman School of Music
- University of Michigan
- University of Kansas

## Afternoon

### SECTIONAL MEETINGS

- A. Opera,** Howard Groth, Arkansas State Teachers College,  
Chairman
- The Taming of The Shrew .....Vittorio Giannini  
A comic opera in three acts, Stage Direction by J. Mor-  
ton Walker; Musical Direction by Hardin Van Deursen
- B. Piano Subject-Area Section,** Beth Miller Harrod,  
Chairman, Junior Piano Committee; Keith Wallingford,  
Chairman, Senior Piano Committee, Presiding
- Topic: "The Successful Piano Teacher"  
Basic Qualifications, Frances Clark, Westminster Choir  
College  
The Value of Workshops, Karl Kuersteiner, Florida  
State University  
Is Performance Necessary?, John C. Simms, University  
of Iowa

- C. Joint American Music and Musicology,** Paul Beckhelm,  
Cornell College, Chairman, American Music; Robert A.  
Warner, University of Michigan, Chairman, Musicology;  
Elie Siegmeister, Hofstra College, Moderator

Topic: "What is Specifically American in American Music?"  
Speakers: Composers Sol Berkowitz, Queens College; Roy  
Harris, Indiana University; Owen Reed, Michigan State  
University; Virgil Thomson, New York  
Musical Illustrations: Harvey Hinshaw, University of  
Nebraska and Herbert Six, The Conservatory of Music  
of Kansas City

- D. Psychology-Therapy,** E. Thayer Gaston, University of  
Kansas, Chairman; Roderick D. Gordon, North Texas  
State College, Presiding  
"Notes of Psychology of Music in Germany", Bruno  
Nettl, Wayne State University  
"A Study of Score Reading Ability of Musicians", Louis  
A. Hansen, Los Angeles State College  
"Certain Electronic Measurements of Pitch and Frequency  
Discrimination", Roderick D. Gordon, North Texas State  
College

- E. Wind and Percussion,** Himie Voxman, State University  
of Iowa, Chairman

- F. Theory-Composition Subject-Area Section,** Helen L.  
Gunderson, Louisiana State University, Chairman; Philip  
Slates, George Peabody College for Teachers, Presiding  
Program by The Southeastern Composers League

- From Capitol Quartet No. 1 .....J. Frederic Goosen  
University of Alabama Quartet
- Suite for Piano (1954) .....James Hanna  
Louise Harwell, Piano
- Sonatina for Violin and Piano .....Richard Willis  
Michael Semanitzky, Violin; Scott Withrow, Piano
- Seven Poems of Basho (1957) .....David Davis  
Peggy Davis, Mezzo Soprano; Philips States, Piano
- Concert Piece .....Johan Franco  
Louise Harwell, Piano
- Fantasy for Violin and Piano .....Philip Slates  
Michael Semanitzky, Violin; Scott Withrow, Piano
- Elegy for String Quartet .....William Hoskins  
University of Alabama String Quartet: Emil Raab,  
First Violin; Roland Johnson, Second Violin;  
Henry Barrett, Viola; Margaret Christy, Cello.

- G. Strings:** ASTA and MTNA String Committee, Bernard  
Fischer, Cosmopolitan School of Music, and Gerald H.  
Doty, Montana State University, Chairmen; Otto Leppert,  
Lyon and Healy, Inc., Chicago, Presiding

- First String Quartet—Theme and Variations  
(1930) .....Allan Rawsthorne  
Quartet in C Minor, Op. 51, No. 1...Johannes Brahms  
Walden Quartet of the University of Illinois; Hom-  
er Schmitt, Violin; Bernard Goodman, Violin;  
John Garvey, Viola; Robert Swenson, Cello
- Lecture and Demonstration: "Teaching Good Body Me-  
chanics to Reduce Undesirable Tension in Violin and  
Viola Performance", Francis Tursi, Eastman School of  
Music and Charlotte Chambers, Thornton Junior College.  
Demonstration by students from the University of Kansas  
Orchestra

## Fifth General Session

- Archie N. Jones, University of Texas, Chairman, School  
Music Committee, Presiding  
Address and Demonstration: "The Physiological, Psychologi-  
cal, and Musicological Aspects of Monophonic and Stereo-  
phonic Reproduction of Vocal and Instrumental Perform-  
ance", Eugene Carrington, Educational Director, Allied Radio  
Corporation, Chicago.

## Evening

### Biennial Banquet

- Duane H. Haskell, Arkansas State College, President, MTNA,  
Presiding
- Daniel Sternberg, Baylor University, Toastmaster
- Address: "The Arts, Education, and Manpower", Howard  
Hanson, Eastman School of Music, Past President, MTNA
- Music: The University of Tulsa Modern Chorus, Arthur  
Hestwood, Director
- Music for Singing
- We Bring You Music
- Come Along with Us
- It's a Big, Wide, Wonderful World .....arr. Sweir
- Far Away Places .....arr. Gearhart
- Whirlwind .....arr. Ringwald
- Around the Corner .....arr. Simeone
- Black is the Color of my True Love's
- Hair .....arr. Churchill
- Scarlet Ribbons .....arr. Hazelton

Soon Ah Will be Done With De Troubles of  
De World .....arr. Dawson  
Prelude .....Debussy-Chronister  
Roumanian Rhapsody .....arr. Waring staff  
Over The Rainbow .....arr. Ringwald  
Long Ago and Far Away .....arr. Ringwald  
Thee I Love .....Tiomkin  
If I Loved You .....Rogers-Hammerstein  
Lover .....arr. Ringwald  
It's A Big, Wide, Wonderful World.....Rox-Ringwald

## Saturday, February 28

### Morning

Registration

Exhibits

Demonstration: New Teaching System: "The Student and the Tape Teacher", Eugene Carrington

### SECTIONAL MEETINGS

A. Piano Subject-Area Section, Beth Miller Harrod, Chairman, Junior Piano Committee; Keith Wallingford, Chairman, Senior Piano Committee, Presiding

Topic: "Developing the Talents of Gifted Students"  
"Professionally Oriented Pre-College Students", Mrs. Harvey Cliburn, Kilgore, Texas  
"The Gifted Student in a University Environment", Stanley Fletcher, University of Illinois

B. Voice, Dallas Draper, Louisiana State University, Chairman; Mary Baldwin, Lamar State College, Presiding

Topic: "A Scientific-Aesthetic Approach to Voice Teaching", Jack M. Watson, Indiana University  
Demonstration: "An Approach to Operatic Staging", Richard Collins, Florida State University

C. Theory-Composition Subject-Area Section, Helen L. Gunderson, Louisiana State University, Presiding; Roy Will, Indiana University, Vice Chairman; John Flower, University of Michigan, Secretary

Biennial Business Meeting and Election of Officers  
D. Strings: ASTA and MTNA String Committee, Bernard

Fischer, Cosmopolitan School of Music, and Gerald H. Doty, Montana State University, Chairmen; Markwood Holmes, Kansas State Teachers College, Presiding  
Workshop: "Rehearsal Techniques in Preparing an Orchestral Work", Clifford A. Cook, Oberlin College, Clinician with the Boone High School Orchestra of Boone, Iowa, Konrad School, Conductor

Overture, Il Re Pastore .....Mozart  
Concerto Grosso, No. 9 .....Corelli  
Roumanian Rhapsody, No. 1 .....Enesco-Lewis  
Prelude .....Scholl  
Marche Slav .....Tchaikowsky

E. Musicology, Robert A. Warner, University of Michigan, Chairman; Herbert Livingston, Ohio State University, Presiding

Lecture-Demonstration, "Adventures in the Wilds of the Sonata", William S. Newman, University of North Carolina

F. Wind and Percussion, Himie Voxman, State University of Iowa, Chairman

MTNA Committee on Laws and Legislation, Allen I. McHose, Eastman School of Music, Chairman

### Final General Session

Duane H. Haskell, Arkansas State College, President, MTNA, Presiding  
Introduction of Officers for the New Biennium

### Business

### Resolutions

Program: University of Kansas Woodwind Octet, Austin Ledwith, Conductor; John Walker and Judith Crist, Oboes; Norman Foster and Lyle Merriman, Clarinets; Jean Converse and Helen Bruch, Bassoons; Johnny Woody and Constance George, Horns

Octet, Op. 159, No. 1 .....Alan Hovhaness  
Premiere Performance

### Adjournment of the Convention

Informal No-Host Luncheon for Retiring and New National Officers and National Executive Committee

MTNA Executive Committee Meeting for Retiring and New National Executive Committee Members

## MONTANDON

(Continued from page 8)

or five-tone scale, found in Japanese, Chinese, Hindu, and African music. This is the scale that can be played on the black keys of the piano. Debussy used it for the theme of "Jimbo's Lullaby", from *Children's Corner*, undoubtedly because Jimbo was of African or Indian origin!

If you mention the term "modern harmony" to most people, they will instantly think of dissonances in the ugly, repulsive sense of the word. It is true that much modern music is dissonant, but there is also much that is not—at least, not beyond the degree to which we can grow accustomed to

it and like it, after a few hearings.

Many modern composers have built chords of 4ths and 5ths, rather than of 3rds, as in the earlier tradition. A good example would be the number called "Bells" from the *Little Suite* by Roy Harris, (G. Schirmer, Grade 4-5).

Modern composers have used 2nds in building chords. In a piece by Eugene Goossens called "The Hurdy-Gurdy Man" (J. & W. Chester, Edw. B. Marks, distributors, Grade 3½), notice how cleverly the composer has depicted the out-of-tune grind organ by the use of 2nds.

In the middle section of "The Hurdy-Gurdy Man" you will notice the use of polychords, that is, two

different chords sounded simultaneously. Another piece making mild use of polychordal harmony is the "Serenade" by Octavio Pinto, from his suite called *Children's Festival* (G. Schirmer, Grade 3), where the D flat major triad in the left hand is placed in juxtaposition with the C minor triad in the right.

A natural outgrowth of this type of harmony is polytonality, in which the hands play in different keys. An attractive example of this kind of music is a piece called "The Chatterer", by Burrill Phillips (Presser, Grade 4½).

### Personal Opinion

Polytonality, in which you hear two or more keys at the same time, and atonality, in which there is no feeling of key at all, as we know it, are very important developments in modern music. However, my personal feeling is that these idioms are perhaps too complex for children, and this type of music can safely be left until college for most of our students. An exception would be the bright high school boy interested in composition and contemporary music.

Another device in modern writing is the parallel movement of voices. Perhaps the best known example in modern piano literature is the open-

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ing section of Debussy's "Engulfed Cathedral". How Mozart and Beethoven would have shuddered at such use of parallel 5ths and octaves!

Looking at children's literature, the pieces by Cyril Scott called "The Elephant" and "The Giraffe" from his *Zoo* suite (Schott, Associated Music Publishers, distributors), are good illustrations of parallelism in grade 2½.

Still another is a 2nd grade piece by Kabalevsky that I'm sure many of you have used, called "Toccata". If you are not already familiar with his "15 Children's Pieces, Op. 27", which is published by Leeds, by all means acquaint yourself with them. Each one is a gem, fit to rank with the children's pieces of Schumann and Tchaikovsky.

#### Alternating Meters

In the field of rhythm, modern composers have tended increasingly to get away from regular, symmetrical, square-cut patterns. One means of doing so has been the use of changing meter signatures. A little 3rd grade piece called "Park Scene" from *City Sketches*, by Irene Trep-anier has measures of 4/4 alternating with 3/4.

A gigue by Gian-Carlo Menotti from a set of pieces called *Poemetti* (Little Poems, Ricordi, Grade 4), instead of being in 6/8 meter throughout, has occasional measures of 9/8. You will notice that this piece is entirely conventional in melody and harmony, but the changing meter gives it a delightful, fresh quality.

In "Hobby Horse", from Octavio Pinto's suite *Scenas Infantis* (G. Schirmer), the meter signature shuttles back and forth between 4/4, 3/4, and 2/4 no less than twelve times in two pages. This piece, like the other numbers in this very attractive and popular suite, is well within the ability of the 5th grade student.

Irregular meters, such as 5/4 and 7/4, are not new in music. The second movement of Tchaikovsky's "Pathétique" Symphony is written in 5/4 meter.

Such meters as 5/4, 7/4, 5/8, 7/8, and so forth, are not at all uncommon in modern music but somewhat rare in early grade pieces, and rightly so, I think when many of our pupils have difficulty enough playing 3/4 and 4/4 meters with conviction.

A student playing 5th grade music,

however, would enjoy such a piece as Everett Stevens' "10 O'Clock Hometown" (Summy), with its measures of 7/4 and 5/4 and its rustic, hill-billy flavor.

In the matter of form, modern composers have increasingly tended to get away from even, symmetrical phrase lengths of four and eight measures. Phrases may be three, five, or seven measures in length, if the sense of the music demands it.

In their easy children's pieces, our contemporary writers have stayed pretty close to the regular four-measure phrases characteristic of earlier

music, with occasional extensions to six-measure phrase length.

As the music increases in difficulty, phrase lengths often become more varied. Notice, for example, in "The Little White Donkey" by Ibert (Elkan-Vogel, Grade 5), the phrases of 2-4-4-5-5-4 measures, and in the first of the *Mouvements Perpetuels* (Perpetual Motions) by Poulenc (J. & W. Chester, Edw. B. Marks, distributor, Grade 5), phrases of 4-3-4-2-4-2-5 measures.

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*Thirtieth Year*

**National Headquarters**

**Box 1113**

**Austin, Texas**



# APPLICATION FOR HOTEL ACCOMMODATIONS to HOUSING BUREAU

## Convention and Visitors Bureau

1030 Baltimore Avenue, Third Floor  
Kansas City 5, Missouri

**NOTE:** The Convention and Visitors Bureau handles hotel housing as a service to conventions meeting in Kansas City and to the people who attend them. We will make every effort to place you according to your expressed wishes, or to best advantage elsewhere if that is not possible and you desire us to do so.

Please give us the complete information requested below. At least four choices of hotels, or more if you desire, are necessary. Arrange for double occupancy of rooms wherever possible; only a limited number of single rooms is available.



Date .....

Please make hotel reservations in accordance with the following:

Name of convention being attended ..... MUSIC TEACHERS NATIONAL ASSOCIATION, INC. ....  
FEBRUARY 24-23, 1959

Accommodations desired:

Hotel ..... First Choice  
Hotel ..... Second Choice  
Hotel ..... Third Choice  
Hotel ..... Fourth Choice

Room WITH bath for one person Rate per room desired \$ ..... to \$ .....  
Room WITH bath for two persons (double bed) Rate per room desired \$ ..... to \$ .....  
Room WITH bath for two persons (twin beds) Rate per room desired \$ ..... to \$ .....  
Large room WITH bath for ..... persons Rate per room desired \$ ..... to \$ .....  
Suite—Parlor, ..... Bedroom(s) with bath for ..... persons. Rate per suite desired \$ .....

Arrival date ....., hour ..... A.M. .... P.M. Departure date .....

If reservation cannot be made in one of the hotels indicated shall we place you elsewhere? Yes ..... No .....

Please check your mode of transportation: Car ..... Train ..... Plane ..... Bus .....

Rooms will be occupied by (NAMES OF ALL PARTIES MUST BE LISTED) (PLEASE PRINT)

NAME	STREET ADDRESS	CITY	STATE

Name .....

Business connection .....

Street address .....

City ..... State .....

Mail to: Convention and Visitors Bureau, 1030 Baltimore Avenue, 3rd Floor, Kansas City 5, Missouri.

School of Fine & Applied Arts  
Library

TO BE SURE OF THE PLACE WHERE YOU WILL STAY  
RESERVE YOUR HOTEL ROOM RIGHT AWAY

## MAKE YOUR HOTEL RESERVATIONS NOW!

*The following are prepared to serve you:*

### KANSAS CITY HOTELS

Name	Single	Double	Twins	Suites	Approx. Distance from Con. Center
Aladdin (#)	4.50- 8.50	6.50-10.50	9.50-12.00	17.00-30.00	1 block
1213 Wyandotte					
Ambassador (# @)	5.50- 7.00	7.00- 9.00	7.00- 9.50	10.00-20.00	3 miles
3560 Broadway					
Bellerive (# @)	5.00- 9.00	8.00-12.00	9.00-13.00	From 18.00	3 miles
214 E. Armour					
Berkshire (# @)	5.00- 7.00	7.00-10.00	8.50-10.00	From 14.00	3 miles
1021 E. Linwood					
Continental	6.50-11.00	8.50-13.50	10.00-14.00	20.00-32.00	1 block
11th & Baltimore					
Dixon (#)	4.50- 7.00	6.50- 9.00	8.00-12.00		1 block
12th & Baltimore					
Hyde Park	6.00-10.00	8.00-12.00			3 miles
336 W. 36th					
Kansas Citian (#)	3.50- 8.00	5.50-11.00	7.00-14.00	From 10.00	2 blocks
1216 Broadway					
Muehlebach (#)	7.00-15.00	11.00-15.00	13.00-17.00	From 24.00	1 block
12th & Baltimore					
Phillips (#)	7.50-10.50	9.50-13.00	11.50-14.00	20.50-35.00	1 block
12th & Baltimore					
Pickwick (# @)	5.85-10.85	6.35-10.85	8.35-12.50	From 14.00	7 blocks
10th & McGee					
President (#)	6.50-10.00	9.50-13.00	11.00-15.00	25.00	2 blocks
14th & Baltimore					
Senator (#)	3.50- 7.00	5.00-10.00	6.00-10.00	15.00	1 block
17 W. 12th					
State (#)	4.75- 6.50	7.50- 8.75	8.75- 9.75		1 block
12th & Wyandotte					
Town House (#)	5.50-12.00	10.00-13.50	11.00-16.00	23.00 and up	3 miles
7th and State					

# Indicates coffee shop or public eating establishment located in building.

@ Indicates free parking.

### KANSAS CITY MOTELS

Name	Singles (1 person)	Doubles (2 persons)	Twins (2 persons— twin beds)	Multiple Occupancy (3 or more persons)	Approx. Miles from Con. Center
Admiral	6.00- 8.00	7.00-12.00	8.00-12.00	2.00 for each ad- ditional person	1
Admiral & Paseo				11.00-12.00	3
*Colonial	7.00	8.50- 9.00	10.00		5-6
3930 Rainbow Blvd.					
Holiday Inn	6.00	8.50	9.50		3
6501 E. Highway 50				1.00 for each additional person	3
Howard Johnson	7.00	11.00			3
Motor Lodge					
5000 E. Linwood Blvd.					
University	6.00- 7.00	8.00- 9.00	9.00-10.00	10.00-12.00	3
4125 Rainbow Blvd.					

\* All prices include a complimentary Continental breakfast.

**The dates: Tuesday, February 24—Saturday, February 28**